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CANON EOS

600D

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**FULL AP
LAB AND
FIELD TEST**



ON TEST

PAGE 53

THE 31MP 'BARGAIN'

Hasselblad's affordable camera

PAGE 24



ADVANCED SKILLS

LOCATION PORTRAITS

Control away from the studio

PHOTO INSIGHT



PAGE 18

SIMPLE PRINCIPLES

Learn the basics of a great picture

PAGE 45



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18mm



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VC off



VC on



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⁽ⁱ⁾ For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

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Amateur Photographer For everyone who loves photography

THE DIFFERENCE between a studio portrait and a portrait of a person in the environment in which they usually exist can be enormous, and I have yet to decide which is the better approach. A portrait should tell us something about the sitter, and that something should be rather more than simply what that person looks like. To place a person against a white background and then light them in a clever way is to objectify a human and to turn portrait into product shot. But perhaps this simplification of the scene allows the viewer to concentrate completely on the subject without the distractions of a background. Maybe it directs us more readily to the eyes – those so-called 'windows of the soul'. An eye is an eye,

though, surely; some green, some blue, and it is the facial expression that counts, that reveals. To shoot someone in their natural surroundings must be a better solution. Here we extract the still image from the movie of that person's life. It's the poster that shows the star of the show striding through the story at that moment. We have the eyes, and the facial expression, against a backdrop that can carry a multitude of clues and themes that enhance the message.

Maybe the two portrait styles just do different things.



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 19 MARCH WE ASKED...

Do you have trouble with curvilinear distortions?



YOU ANSWERED...

A Yes, loads	6%
B Yes, occasionally	41%
C Yes, but I've only just noticed	5%
D No, all my lenses are well corrected	26%
E I'm not sure	22%

THIS WEEK WE ASK...

Which style of portrait do you prefer to look at?

VOTE ONLINE www.amateurphotographer.co.uk

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Eve Arnold's integrity, natural photographic ability and steely determination made her one of the world's top photojournalists. David Clark looks at her life and work

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How to take great portraits outside the studio



© PETER SEARLE

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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£1,599.00

10x42 EDG Binoculars
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£1,699.00

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£219.00

10X42 SE LIMITED STOCK
£399.00

Monarch X 8.5x45 DCF Binoculars
£459.00

Action EX Series 7x50 CF Binoculars
£115.00

All our employees and their direct families were lucky to avoid death and injury

Staff survive, but factories shut, page 7

Not interested in 'me too' products • CSCs not yet mainstream

CANON DOES NOT NEED A COMPACT SYSTEM CAMERA

CANON doesn't need to introduce a mirrorless compact system camera (CSC), according to the head of consumer imaging in Europe, as the company does not have a problem selling its existing compact and DSLR products. In an interview with *Amateur Photographer*, Rainer Fuehres said that compact system cameras have been introduced by manufacturers that find it difficult to compete in the digital SLR market. Not ruling out the possibility that Canon will enter this area, Rainer stressed that if it did the reason would not be because Canon felt it had to.

'The idea of the compact system camera is nothing to do with whether the camera has a mirror or not, but about creating a small and more portable system,' said Rainer. 'If Canon does take part, I hope we won't introduce just a "me too" product, but we'll use the opportunity to do something different. For Canon it would be about connectivity and providing high image quality in a small form.'

The manufacturers that have introduced micro four thirds and mirrorless systems have been those that have failed to make a success of their mainstream digital SLR offerings, according to Rainer. Indeed, when Samsung first mentioned its then forthcoming NX system to AP in 2008, Samsung Techwin executive vice-president Byung Woo Lee stated that the move into a new area would come about because the company's GX series of DSLRs could not compete with Nikon and Canon models.

Canon has consistently refused to comment regarding its position on the new compact



CAMERAS SHOWN TO SCALE

The CSC market is about size and portability, not mirrors, says Canon's Rainer Fuehres (pictured)

system camera and, when asked, Rainer would not say whether the company would enter the mirrorless market or concentrate on making its EOS DSLR series smaller.

The two-and-a-half-year-old CSC market is growing, with Panasonic Lumix G-series cameras leading the way. While these smaller camera systems have been popular in Asia, the UK and some other European countries, they have failed to make much impact in the enormous and essential American market. Until Canon, and Nikon, can see that the market is truly global, the introduction of a compact mirrorless system

will be a risk that these companies perhaps do not have to take.

Canon and Nikon, as DSLR market leaders by a long way, do not have to follow the routes taken by Panasonic, Samsung, Olympus and Sony, and can use the opportunity to produce a completely new product form. Following the attention Fujifilm's FinePix X100 has received, it isn't inconceivable that a retro rangefinder system, designed around 1959 Canon P or 1965 7S rangefinder systems, could arrive. We will have to wait and see, but for now Canon will not rule anything in, or anything out.

SNAP SHOTS

● A Giotto rocket airblower triggered an airport security alert, the bewildered owner of the gadget has told AP. Marc Henry said staff at Belfast International Airport swabbed his bag for explosives on the grounds the rocket-shaped photo accessory looked 'a bit like a grenade' if held upside down. 'I was pleasantly surprised we managed to avoid a controlled explosion on my three-year-old son's caterpillar toy,' said Marc.

● Magnum photographer Bruce Davidson will receive the Outstanding Contribution to Photography Award at this year's Sony World Photography Awards in April. Davidson, 77, was invited to join Magnum Photos in 1958 by Henri Cartier-Bresson and continues to be an active member. See our profile of Bruce Davidson in AP 9 April and read our full coverage of the Sony World Photography Awards in AP 7 May.



Do you have a story?

Contact Chris Cheesman
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amateorphotographer@ipmedia.com

WIDE FF SILENT ZOOM FOR TOKINA

INDEPENDENT lens maker Tokina has introduced a new wideangle zoom designed for full-frame and APS-C-size film and digital cameras. With a focal range of 16-28mm, and a fixed maximum aperture of f/2.8, the AT-X PRO series lens will retail at about £1,072, according to UK distributor

Kenro. Using three aspherical lenses, one of which has a diameter of 56mm, the lens features a new silent DC motor and 'GMR magnetic AF sensor' to drive the focusing system at a higher speed than previously achievable. The lens is available in Nikon and Canon fits. Visit www.kenro.co.uk for details.



A week of photographic opportunity

PHOTODIARY



© MARC BYRAM

Wednesday 30 March

EXHIBITION A Grand Day Out by Marc Byram, until 30 April at Nantwich Museum, Cheshire CW5 5BQ. Tel: 01270 627 104. **DON'T MISS** Free talk by Mike Seaborne, Curator of London Street Photography exhibition at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Thursday 31 March

EXHIBITION Paradise Lost: Persia from Above by Georg Gerster, until 7 May at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com. **EXHIBITION** What Do You Do For Fun? by Larry Clark, until 2 April at Simon Lee Gallery, London W1J 8DT. Tel: 0207 491 0100.

Friday 1 April

EXHIBITION Ultima Thule – large-scale photos by Stephen Vaughan, until 27 May at Photofusion, London SW9 8LA. Tel: 0207 738 5774. **EXHIBITION** Masters of Photography, until 2 April at Municipal Buildings, Falmouth, Cornwall TR11 2RT. Tel: 01326 313 863. Visit www.falmouthartgallery.com.



© STEPHEN VAUGHAN

Saturday 2 April

DON'T MISS Head of the River Race in which several hundred boats compete, starting at Chiswick Bridge on River Thames (due to start 4pm). Visit www.horr.co.uk. **DON'T MISS** Photography workshop (10am-4pm, cost £75) at Lanhydrock, Cornwall PL30 5AD. Tel: 01208 265 950.

Sunday 3 April

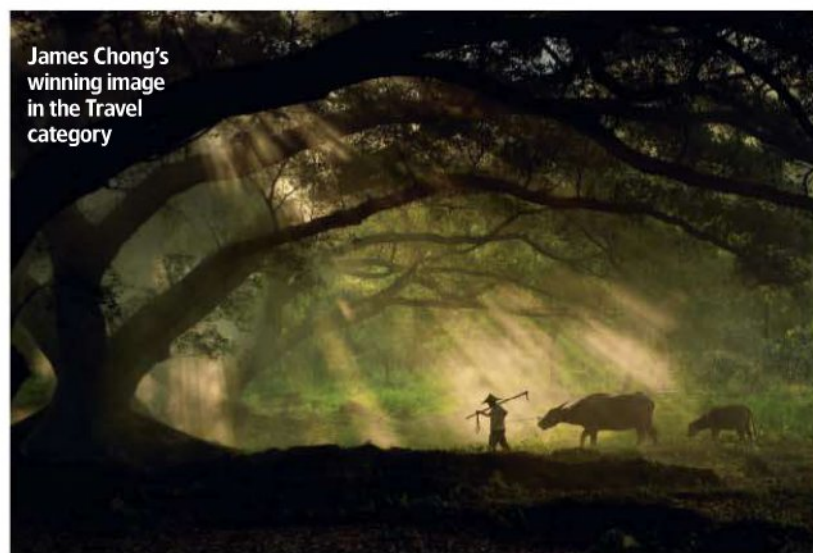
DON'T MISS Photo Fest Ireland 2011 at Crowne Plaza Hotel, Dublin, Ireland. Visit www.photofestireland.com/visitors. **DON'T MISS** Format International Photography Festival, ends today, adopts street photography theme at venues in and around Derby. Visit www.formatfestival.com.

Monday 4 April

EXHIBITION Shadows of Delight, until 17 April at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Visit www.thelowry.com.

Tuesday 5 April LATEST AP ON SALE

EXHIBITION Michel Campeau: Darkroom, until 9 April at Fotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.fotogallery.org. **EXHIBITION** Fallen Empires by Shai Kremer, until 23 April at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.



James Chong's winning image in the Travel category

© JAMES CHONG

Top images in Sony open category revealed

WORLD PHOTOGRAPHY OPEN WINNERS NAMED

THE WORLD Photography Organisation has announced the shortlisted winners of the Sony World Photography Awards open category for amateur photographers. Picked from 51,000 entries, the shortlist comprises the best from each theme of the open section. The winners are: Chan Kwok Hung, Hong Kong; Chumlong Nilkon, Thailand; Marek Troszczyński, Poland; Hubert Janur, Indonesia; Edina Csoboth, Hungary; Andiyan Lutfi, Indonesia; Wolfgang Weinhardt, Germany; Raghuranjan Sarkar, India; Carlos Henrique Reinesch, Brazil; James Chong, Singapore. Each shortlisted photographer wins a Sony Alpha camera, while the overall open winner will win \$5,000 plus Sony DSLR kit. Visit www.worldphoto.org for details.



© ANDIYAN LUTFI

Andiyan Lutfi of Indonesia won the Nature category in the open awards

MARTIN PARR RPS TALK A SUCCESS

DOZENS of members of the Royal Photographic Society (RPS) flocked to King's College London in March to hear Centenary Medallist and Magnum photographer Martin Parr speak about his photographic experiences. The talk was organised by the Visual Journalism Group of the RPS.

Parr, who is an Honorary Member of the RPS, studied photography at Manchester Polytechnic in the early 1970s. In 2008 he was awarded an honorary doctorate of the arts by the university.

Originally working in black & white, Parr switched to colour photography in 1984. An avid collector of postcards, photo books and other paraphernalia, he has become known for his wry look at human behaviour

and satirical view of contemporary society.

With more 60 books to his name, Parr has been a member of Magnum Photos since 1994. He is also a documentary filmmaker and curator. To see more of his images visit www.martinparr.com.

The Visual Journalism Group welcomes RPS photographers of all abilities and levels of experience. Its members have an interest in reportage and street photography.

RPS members joining the VJ Group receive free membership until the renewal date for their RPS subscription. Membership for the VJ Group is then £15 per year.

To find out more about how to join, email vjgroup@rps.org. For more information about the RPS visit www.rps.org.

SNAP SHOTS

● Photographer and journalist Ghaith Abdul-Ahad, who was arrested and detained by Libyan authorities for two weeks, has been released without charge. The *Guardian*, for whom Abdul-Ahad works, reports that the Turkish government played a role in helping free him. Abdul-Ahad, an Iraqi national, also works for Getty Images as a photographer. Meanwhile, four journalists from *The New York Times*, who were detained for six days by Libyan authorities, have also been released. They are Anthony Shadid, Stephen Farrell, Tyler Hicks and Lynsey Addario.

● Kenro has launched a number of new additions to its range of Benbo tripods. The new lines include: the Flat Traveller range, which is available in both aluminium and carbon-fibre versions; additions to the Travel Angel series, including the new Transfunctional aluminium tripod that converts from a full-size tripod into a compact monopod; and two new kits in the form of the aluminium Universal flip lock tripod with three-way pan-and-tilt head, and the Universal flip lock tripod with BH ballhead. Visit www.kenro.co.uk or call 01793 615 836 for more details.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Recovery uncertain for Japanese camera manufacturers

STAFF SURVIVE, BUT FACTORIES SHUT

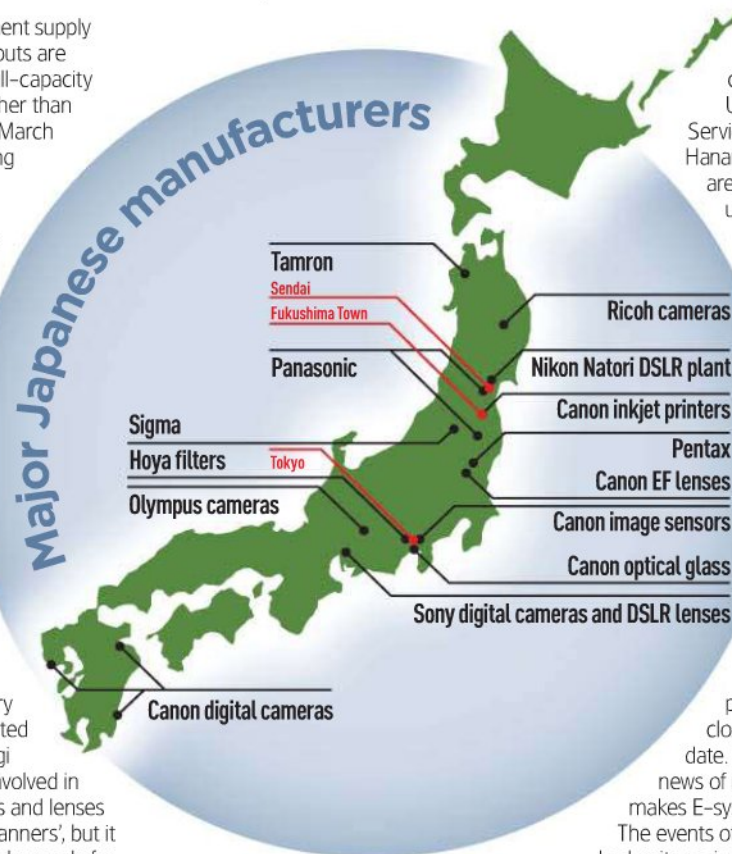
FUEL shortages, component supply problems and power blackouts are threatening the return to full-capacity manufacturing in Japan rather than the direct impact of the 11 March earthquake and the resulting tsunami. Reports from the headquarters of camera and lens brands across the country repeatedly state that while some minor damage has occurred to factories and offices, operations remain suspended in many areas and dates have yet to be set for a resumption of production.

Only Nikon has confirmed the death of an employee, from its Sendai plant in the heart of the affected area, while almost all other photo companies have reported minimal injury levels. Nikon has also reported severe damage to its Tochigi plant, said by Nikon to be involved in the 'manufacture of devices and lenses for IC/LCD steppers and scanners', but it was expecting the facility to be ready for operation by the end of March.

Sigma UK's Graham Armitage told AP that the company's factory in Aizu Wakamatsu, in the Fukushima prefecture, was severely shaken but avoided serious structural damage. 'All our employees and their direct families were lucky to avoid death and injury, but the same cannot be said for Sigma's network of suppliers and subcontractors resident in the Fukushima district,' he said.

Mr Armitage explained that, like other photographic brands, Sigma would be hit hardest by the shortage of components. 'If you buy brass washers from a company based close to the shoreline that has been washed away, and you need a brass washer for every lens you make, you can't go on making lenses until you find another supplier,' he explained. Sigma UK kick-started AP's Japanese Tsunami Appeal with a donation of £10,000 worth of equipment.

Canon's camera manufacturing facilities



are based in the south, on the island of Kyushu, and have escaped the worst of the impact. However, the company reports that staff are having trouble getting to work due to travel disruption and fuel shortages.

The company's EF lens factory sits in Utsunomiya, Tochigi, south of Fukushima, where operations are suspended with no start date decided. Canon says 15 employees were injured there, while the inkjet printer plant in Fukushima reported none but remains closed until further notice.

Sony has four plants in Fukushima, some of which produce rechargeable Lithium-Ion battery cells of the type used in the digital cameras of many other brands. These facilities have also remained closed.

Sony's factories further south, at Aichi and Gifu prefectures, which are responsible for digital camera and DSLR lens production, are due to remain closed until at least

April. Neither plant has sufficient raw materials or components to continue.

UK distributor Alpha Digital Services told AP that Ricoh's Hanamaki plant, in the northern area of Iwate, was largely undamaged, but that operations have been suspended for now. The Tokyo head office is working as normal.

ADS also said that a second earthquake on Saturday, measuring 6.1, shook the Kyocera factory in Nagano responsible for Contax spares and repairs. In between electricity shutdowns, the plant is said to be operating as usual.

Olympus reports that damage to its Shirakawa factory and unreliable power supplies have kept it closed, and has given no restart date. The company has given no news of its Tatsuno factory, which makes E-system products.

The events of the past two weeks have had quite an impact on the share prices of photographic companies, with both Nikon and Canon suffering steep declines in their value. Between 4 February and 15 March Nikon's share price dropped by 30%, while Canon lost 17% over a similar period.

Due to the destruction of key plants, we will see a slow and unpredictable recovery in this area and in the months ahead we should expect to see product shortages. A lack of LCD screens, semi-conductors, imaging sensors, optical lenses and flash memory may influence new product development.

Many companies have stated that should delays continue, production facilities could be moved abroad, which may have a more lasting impact on the Japanese industry. Many firms, such as Nikon and Olympus, already manufacture in countries such as China and Thailand, but even these plants may suffer shortages of key materials.

● See the AP/WDC Japanese Tsunami Appeal on pages 10-11.

MARUMI NEW UV FILTER RANGE

A NEW range of Digital High Grade (DHG) and Super DHG UV filters has been introduced by filter manufacturer Marumi.

Designed to block UV light with wavelengths shorter than 390nm, these filters are claimed to produce improved contrast when photographing distant scenes and landscapes.

Both ranges will be available in sizes from

49-77mm, while the Super DHG range will also feature a water- and oil-repellent coating for easy cleaning.

Marumi has also introduced a set of smaller screw-in filter sizes for its lens protection and circular polarising filter ranges, with diameters of 37mm, 40.5mm, 43mm and 46mm.

Prices range from £23.52 to £51.84.



300 dozen per month.—Yours, etc.,

J. E. MORLEY.

WHAT IS A GADGET ?

SIR,—A gadget is a triumph of ingenuity over impecuniosity; an adaptation of the ordinary to the unusual; a transformation of the common or garden into the technical; a manifestation of the elasticity of the tanner's-worth. In short, a thing-a-ma-bob.—Yours, etc.,

R. AUSTIN SMITH.

P.S.—A surrealist is a gadgeteer with sex-mania.

As organisers of the *The Gadget Show Live 2011* gear up for their annual kit fest at the Birmingham NEC on 13-17 April, we wonder what AP reader Mr R Austin Smith would have made of it all this week in 1940. In AP's 3 April issue that year, he wrote: 'Sir, A gadget is a triumph of ingenuity over impecuniosity; an adaptation of the ordinary to the unusual; a transformation of the common or garden into the technical; a manifestation of the elasticity of the tanner's-worth. In short, a thing-a-ma-bob. PS – A surrealist is a gadgeteer with sex-mania.'



Libya protests, Zawiyah, near Tripoli, February 2011

CORBIS DEAL OPENS UP AMATEUR MARKET

AMATEUR photographers will soon have another new market for selling their images, thanks to a deal struck between picture agency Corbis and citizen journalism newswire Demotix.

The agreement will give Corbis access to Demotix images captured by more than 4,000 semi-professional and freelance photographers.

The news comes a month after the Press Association (PA) signed a similar deal with Demotix (see AP 19 March).

'Our new partnership complements our breaking news offering with photography of news events that happen off the beaten path,' said Anil Ramchand, Corbis's director of News, Sports and Entertainment.

SNAP SHOTS

● Sony's NEX-5 compact system camera has won a top design award. The NEX-5 was one of four Sony products to scoop Gold Awards at the International Forum Design Awards. 'Sony Design is constantly looking into the future and continually striving to create something original, and human-focused design is an essential part of this,' said a Sony spokesman afterwards.

● A blind photographer used a camera phone to capture Blackpool for a Nokia TV advert. Gary Waite, 49, told BBC News: 'I've been taught to use my other senses to take pictures. For instance, hearing and smelling the sea air and the sound of the roller coaster – then, like every other photographer, taking as many shots as possible.'

● Nikon D3100 DSLR customers can claim £40 cashback on purchases of the camera made from 1 March-4 May 2011. Claims must be made by 5 June. For details visit www.nikon.co.uk/cashback.



Camera set for summer arrival

UK RELEASE DATE FOR FUJIFILM GF670W

FUJIF's professional wideangle, medium-format GF670 Wide rangefinder camera was due to go on sale in Japan as we went to press.

The company has confirmed to AP that it is hoping for a UK release in May or June.

Fitted with a 55mm f/4.5 lens, instead of the 80mm f/3.5 of the GF670 (known as the Voigtlander Bessa III outside Japan), the GF670W will shoot 10 or 20 6x7cm frames, and 12 or 24 6x6cm-size images on either 120 or 220 rollfilm.

A report in the latest issue of Japanese trade publication *Pen News Weekly* quotes a price of 275,000 yen (around £2,162).

First unveiled last year, the GF670W features a coupled rangefinder, aperture priority and manual exposure modes and shutter speeds of between 4secs and 1/500sec, plus bulb.

'The preceding GF670 Professional, [which] debuted in

2009, is a folding camera with bellows equipped with 80mm lens (45mm equivalent) and the new GF670W is more like a 35mm film camera without the folding mechanism and bellows that work more swiftly,' according to *Pen News Weekly*.

Fujifilm Japan describes the camera as compact and lightweight.

Powered by a CR2 lithium battery, the GF670W weighs 1,100g and measures 178x109x89mm (without battery).

The 55mm lens will deliver the 35mm viewing angle equivalent a 27mm optic.

Film sensitivity can be set from ISO 25-3200.

Aperture and shutter priority, plus manual exposure, can be set using control rings on the lens barrel.

The GF670W Professional was due to go on sale in Japan on 23 March. A UK price is yet to be confirmed.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
@ipcmmedia.com

Club news from around the country

CLUBNEWS

CROYDON CAMERA CLUB

Wildlife photographer Steve Bloom will deliver a talk entitled 'Living Africa' on 30 March at Shirley Methodist Church, Eldon Avenue, Croydon CR0 8SB. Tickets cost £6 and the events starts to 8pm. Visit www.croydoncameracub.org.uk/. For booking details call 0208 654 3041.

MALLING PHOTOGRAPHIC SOCIETY

The society will hold its annual Open Day on 9 April at West Malling Village Hall, Kent. A 'live portrait studio' will run alongside a display of prints and projected images. Visit www.mallingphotographicsociety.co.uk.

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Amateur Photographer and What Digital Camera Japan Tsunami Appeal

Make a phone call or send a text to help raise money for the Japan Tsunami Appeal and be in with a chance of winning a share of camera equipment worth more than £20,000

THE SERIES of tragedies that are continuing to strike Japan are having a deep and lasting impact on the population of that country. The images on our TVs and on the internet have shown much of the overall picture, but the human cost is only just beginning to become clear.

No one can fail to want to help those who have borne the brunt of this disaster, but as photography lovers and the consumers of many products made

in the region, I'd like to think that we care more than most. It isn't the camera brands that we want to help, but those who live and work in these areas, many of whom may have some connection with the photographic products manufacturing industry.

Thanks to the generosity of photographic distributors in the UK, *Amateur Photographer* and *What Digital Camera* have collected equipment worth more than £20,000 for a phone-in give-

away to raise money to help. We have a number of products and kits that you can win by calling or texting the premium-rate numbers shown below. Each call or text will cost around £1.55 (depending on the provider), and while calls will raise at least £1.10 texts may only raise 43p – due to differing operator charges – so please phone if you can.

To find a description of the products – and the answers to the questions – visit www.amateurphotographer/news/tsunamiappeal. Then call the number shown next to the packages you would like to win, and leave your name and contact details as well as the answer to the question (a, b or c). Winners will be chosen at random after the closing date.

SIGMA SD15 WITH 18-50MM F/2.8-4.5 DC OS HSM

We have two of these SD15 kits, worth a total of £2,400. Kindly donated by Sigma Imaging UK

What is the size of the SD15's LCD screen? A) 2in B) 3in C) 4in

Call 09041 600275, or text PHOTO10 followed by a space and then A, B or C to 86611

SIGMA DP1X

We have two Sigma DP1x cameras, worth a total of £1,240. Kindly donated by Sigma Imaging UK

What is the maximum aperture of the Sigma DP1x's lens?

A) f/1.9 B) f/4 C) f/8

Call 09041 600276, or text PHOTO11 followed by a space and then A, B or C to 86611

SIGMA DP2S

We have two Sigma DP2s cameras, worth a total of £1,240. Kindly donated by Sigma Imaging UK

What is the pixel output of the Sigma DP2s?

A) 4 million pixels B) 14 million pixels

C) 24 million pixels

Call 09041 600277, or text PHOTO12 followed by a space and then A, B or C to 86611

SIGMA EF 610 DG SUPER FLASHGUN

We have two Sigma EF 610 DG Super flash units, worth a total of £520. Kindly donated by Sigma Imaging UK

What is the guide number of the Sigma EF 610? A) 30m B) 61m C) 80m

Call 09041 600278, or text PHOTO13 followed by a space and then A, B or C to 86611

SIGMA 85MM F/1.4 EX DG HSM

We have two of these lenses, worth a total of £1,660. Kindly donated by Sigma Imaging UK
We'll contact winners for mount info: Canon, Nikon, Pentax, Sigma or Sony.

What does HSM stand for?

A) High Speed Motor

B) Hyper Sonic Motor C) Hot Stuff Motor

Call 09041 600279, or text PHOTO14 followed by a space and then A, B or C to 86611

SIGMA 18-250MM F/3.5-6.3 DC OS HSM

We have two of these lenses, worth a total of £1,100. Kindly donated by Sigma Imaging UK
We'll contact winners for mount info: Canon, Nikon, Pentax, Sigma or Sony.

What size sensor is this lens designed for?

A) Four Thirds B) APS-C C) Full frame

Call 09041 600280, or text PHOTO15 followed by a space and then A, B or C to 86611

SIGMA 150-500MM F/5-6.3 DG OS HSM

We have two of these lenses, worth a total of £2,000. Kindly donated by Sigma Imaging UK.
We'll contact winners for mount info: Canon, Nikon, Pentax, Sigma or Sony.

How much does this lens weigh?

A) 500g B) 1,780g C) 3,000g

Call 09041 600281, or text PHOTO16 followed by a space and then A, B or C to 86611

SONY ALPHA 55 DSLR WITH 18-55MM LENS, AND A LOWEPRO TREKKER 600 BACKPACK AND GIOTTOS VITRUVIAN TRIPOD

Total Value: £1,420. Kindly donated by Sony UK and Daymen

How many legs does a tripod have?

A) 15 B) 8 C) 3

Call 09041 600266, or text PHOTO1 followed by a space and then A, B or C to 86611

SONY NEX-5 CSC WITH 16MM F/2.8 PANCAKE LENS AND SONY VAIO VPCF13MOE/B LAPTOP

Total Value: £1,570. Kindly donated by Sony UK

What style of lens comes with this Sony prize package?

A) Pancake B) Telephoto C) Wideangle

Call 09041 600267, or text PHOTO2 followed by a space and then A, B or C to 86611

WHITE PENTAX K-R DSLR WITH 18-55MM LENS, AND A VANGUARD ALTA 263 TRIPOD WITH A GH100 HEAD AND BLACK RAPID RS-4 STRAP

Total Value: £780. Kindly donated by Pentax UK and JP Distribution

What colour is the Pentax camera in this prize package?

A) Orange B) White C) Purple

Call 09041 600268, or text PHOTO3 followed by a space and then A, B or C to 86611

OLYMPUS PEN E-P2 WITH 17MM PANCAKE LENS

Total value: £750. Kindly donated by Olympus UK

What kind of Olympus camera is in this prize package?

A) Pen B) Pencil C) Crayon

Call 09041 600269, or text PHOTO4 followed by a space and then A, B or C to 86611

PANASONIC LUMIX DMC-GF2 WITH 14MM PANCAKE LENS, AND A LIMITED-EDITION SIGNED CHARLIE WAITE PRINT

Total Value: £980. Kindly donated by Panasonic UK and Charlie Waite

The photographer donating the limited-edition print is called Charlie...

A) Chaplin B) Sheen C) Waite

Call 09041 600270, or text PHOTO5 followed by a space and then A, B or C to 86611

EPSON STYLUS PHOTO R2880 A3 PRINTER

Worth £570. Kindly donated by Epson UK

This Epson Printer prints up to what size prints? A) A6+ B) A4+ C) A3+

Call 09041 600271, or text PHOTO6 followed by a space and then A, B or C to 86611





ADOBE PHOTOSHOP CS5 AND ONONE PERFECT PHOTO SUITE 5.5

Total value £1,015. Kindly donated by Adobe UK and onOne Software

Q What is the combined value both the Adobe and OnOne Prize package?

A) £100 B) £10 C) £1,015

Call 09041 600272, or text PHOTO7 followed by a space and then A, B or C to 86611

COREL SOFTWARE BUNDLE

We have two bundles to win. Total value of £1,760. Kindly donated by Corel UK

Q What number is the Corel Painter software? **A) 2000 B) 23 C) 11**

Call 09041 600273, or text PHOTO8 followed by a space and then A, B or C to 86611

STEADICAM MERLIN AND WESTCOTT PHOTO/VIDEO GREEN SCREEN KIT

Combined value £1,040. Kindly donated by Tiffen UK and JP Distribution

Q Who would appreciate this Steadicam and Westcott prize package most?

A) A videographer B) A plumber C) A dentist

Call 09041 600274, or text PHOTO9 followed by a space and then A, B or C to 86611

TERMS AND CONDITIONS

ENTRIES ARE OPEN FROM 18 MARCH UNTIL MIDNIGHT ON 17 APRIL 2011. ENTRANTS MUST BE OVER 18. SP: TELECOM EXPRESS 0870 8804869. CALLS AND TEXTS COST AROUND £1.55. AT LEAST £1.10 FROM EVERY CALL ENTRY AND AT LEAST 43P FROM EVERY TEXT FROM IPC MEDIA PUBLICATIONS. IF YOU DON'T WANT THESE, PLEASE END YOUR TEXT WITH NO INFO. TERMS AND CONDITIONS: FOR NORMAL IPC COMPETITION RULES, SEE WWW.WHATDIGITALCAMERA.COM AND WWW.AMATEURPHOTOGRAPHER.CO.UK. THE PRIZES WILL BE DESPATCHED NO LATER THAN 31 JULY 2011. THIS COMPETITION IS BEING PROMOTED CONCURRENTLY ON AND IN WWW.WHATDIGITALCAMERA.COM, AMATEUR PHOTOGRAPHER MAGAZINE ISSUES DATED 2, 9 AND 16 APRIL 2011, WWW.AMATEURPHOTOGRAPHER.CO.UK AND WWW.TRUSTEDREVIEWS.COM. THE COMPETITIONS CAN ONLY BE ENTERED BY PHONE OR TEXT. THE WINNERS WILL BE RANDOMLY SELECTED FROM 22 SINGLE POOLS OF ALL SUCCESSFUL ENTRANTS FOR EACH OF THE 22 COMPETITIONS FROM THE PUBLICATIONS PROMOTING THIS COMPETITION ONCE IT HAS CLOSED. THE COMPETITION IS OPEN FROM 18 MARCH TO 17 APRIL 2011. COMPETITION DETAILS FORM PART OF THESE TERMS AND CONDITIONS. ENTRY IS OPEN TO RESIDENTS OF THE UK, CHANNEL ISLANDS, ISLE OF MAN AND REPUBLIC OF IRELAND EXCEPT EMPLOYEES (AND THEIR FAMILIES) OF IPC MEDIA, ITS PRINTERS AND AGENTS, THE SUPPLIERS OF THE PRIZES AND ANY OTHER COMPANIES ASSOCIATED WITH THE COMPETITIONS. THE WINNER(S) MUST BE AGED 18 OR OVER. PROOF OF IDENTITY AND AGE MAY BE REQUIRED. USE OF A FALSE NAME OR ADDRESS WILL RESULT IN DISQUALIFICATION. ALL ENTRIES MUST BE MADE DIRECTLY BY THE PERSON ENTERING THE COMPETITION. ENTRIES MADE ONLINE USING METHODS GENERATED BY A SCRIPT, MACRO OR THE USE OF AUTOMATED DEVICES WILL BE VOID. NO RESPONSIBILITY CAN BE ACCEPTED FOR ENTRIES LOST, DELAYED OR CORRUPTED, OR DUE TO COMPUTER ERROR IN TRANSIT. THE PRIZES ARE AS STATED, ARE NOT TRANSFERABLE TO ANOTHER INDIVIDUAL AND NO CASH OR OTHER ALTERNATIVES WILL BE OFFERED. THE WINNER(S) IS (ARE) RESPONSIBLE FOR EXPENSES AND ARRANGEMENTS NOT SPECIFICALLY INCLUDED IN THE PRIZES, INCLUDING ANY NECESSARY TRAVEL DOCUMENTS, PASSPORTS AND VISAS. PRIZES ARE SUBJECT TO AVAILABILITY AND THE PRIZE SUPPLIERS' TERMS AND CONDITIONS. THE PROMOTERS RESERVE THE RIGHT TO AMEND OR ALTER THE TERMS OF COMPETITIONS AND REJECT ENTRIES FROM ENTRANTS NOT ENTERING INTO THE SPIRIT OF THE COMPETITION. IN THE EVENT OF A PRIZE BEING UNAVAILABLE, THE PROMOTER RESERVES THE RIGHT TO OFFER AN ALTERNATIVE PRIZE OF EQUAL OR GREATER VALUE. THE WINNER(S) AGREE(S) TO THE USE OF THEIR NAME, PHOTOGRAPH AND DISCLOSURE OF COUNTY OF RESIDENCE AND WILL CO-OPERATE WITH ANY OTHER REASONABLE REQUESTS BY IPC RELATING TO ANY POST-WINNING PUBLICITY. UNLESS STATED OTHERWISE ALL POSTAL ENTRIES MUST BE MADE ON THE RELEVANT COUPON OR FORM PRINTED IN THE MAGAZINE. THE WINNER(S) WILL BE DRAWN AT RANDOM FROM ALL CORRECT ENTRIES RECEIVED BY THE CLOSING DATE STATED WITHIN THE PROMOTIONAL MATERIAL. REASONABLE EFFORTS WILL BE MADE TO CONTACT THE WINNER(S). IF THE WINNER(S) CANNOT BE CONTACTED, OR ARE UNABLE TO COMPLY WITH THESE TERMS AND CONDITIONS, THE PROMOTER RESERVES THE RIGHT TO OFFER THE PRIZE TO THE NEXT ELIGIBLE ENTRANT DRAWN AT RANDOM. CONFIRMATION OF THE PRIZE WILL ALSO BE MADE IN WRITING TO THE WINNER(S). FAILURE TO RESPOND AND/OR PROVIDE AN ADDRESS FOR DELIVERY, OR FAILURE TO MEET THE ELIGIBILITY REQUIREMENTS MAY RESULT IN FORFEITURE OF THE PRIZE. WHERE APPLICABLE, THE DECISION OF THE JUDGES IS FINAL BASED ON THE CRITERIA SET OUT IN THE PROMOTION AND NO CORRESPONDENCE WILL BE ENTERED INTO OVER THIS DECISION. COMPETITIONS MAY BE MODIFIED OR WITHDRAWN AT ANY TIME. THE PROVIDER OF THE PRIZE IS SPECIFIED WITHIN THE PROMOTIONAL MATERIAL. THE PROMOTER IS IPC MEDIA LIMITED, BLUE FIN BUILDING, 110 SOUTHWARK STREET, LONDON SE10 0SL. IN THE EVENT OF A DISCREPANCY BETWEEN THESE STANDARD TERMS AND CONDITIONS AND THE DETAILS IN THE PROMOTIONAL MATERIAL, THE DETAILS OF THE PROMOTIONAL MATERIAL SHALL PREVAIL. A LIST OF WINNERS WILL BE AVAILABLE BY WRITING INTO THE PUBLISHER OF THE MAGAZINE OR WEBSITE AT THE PROMOTER'S ADDRESS NO EARLIER THAN SIX WEEKS (UNLESS OTHERWISE STATED) AFTER THE CLOSE OF THE COMPETITION. ONLY THE SURNAME AND COUNTRY OF THE WINNERS WILL BE DISCLOSED.



CANON IXUS 310 HS

Value: £300. Kindly donated by Canon UK

Q What colour is this Canon IXUS 310 HS?

A) White B) Indigo C) Gold

Call 09041 600285, or text PHOTO20 followed by a space and then A, B or C to 86611

CASIO EXILIM EX-H20G

Value: £300. Kindly donated by Casio UK

Q The Casio EX H20 G is equipped with a Hybrid...

A) GPS system B) Sat Nav system C) Radio

Call 09041 600286, or text PHOTO21 followed by a space and then A, B or C to 86611

RICOH CX2 AND £50 WAREHOUSE EXPRESS VOUCHER

Value £250. Kindly donated by Alpha Digital

Services and Warehouse Express

Q The Ricoh CX2 and Warehouse Express photo-processing voucher have a combined value of... **A) £2.50 B) £25 C) £250**

Call 09041 600283, or text PHOTO18 followed by a space and then A, B or C to 86611

TAMRON 18-270MM F/3.5-6.3 DI II VC PZD 15X ZOOM LENS

Value: £650. Kindly donated by Intro 2020

Q How many times zoom is this

Tamron lens? A) 2x B) 4x C) 15x

Call 09041 600284, or text PHOTO19 followed by a space and then A, B or C to 86611

FUJIFILM FINEPIX HS10

Value: £390. Kindly donated by Fujifilm UK

Q What kind of camera is the Fujifilm FinePix HS10?

A) A bridge camera B) A video camera

C) A disposable camera

Call 09041 600287, or text PHOTO22 followed by a space and then A, B or C to 86611

NIKON P7000

Worth £490. Kindly donated by Nikon UK

Q How big is the LCD screen on the

Nikon P7000? A) 1in B) 2in C) 3in

Call 09041 600282, or text PHOTO17 followed by a space and then A, B or C to 86611

To find a description of the products – and the answers to the questions – visit www.amateurphotographer.co.uk/news/tsunamiappeal

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

Zeitgeist & Glamour: Photography of the 60s and 70s

Edited by Nicola Erni
Prestel, hardback £40,
368 pages,
ISBN 978-3-7913-5033-2



IT'S FAIR

to say that the notion of celebrity has changed

radically over the years. These days sealing yourself away in a big house with cameras can get you a five-page spread in *Heat* magazine. If you find your celebrity waning, you can always appear in public displaying a little cellulite and find your career extended by a good week or so. But it wasn't always like this: once upon a time you actually had to do something to become famous.

The 1960s and '70s were a period of significant



BOOK

transition in terms of fashion, music, politics and religion. It seemed like the whole world was being reinvented and turned on its head. This volume showcases a smorgasbord of iconic people, places and events of the era.

Many of them were captured through the lenses of photographers such as Diane Arbus, Richard Avedon, Francesco Scavullo and Robert Mapplethorpe.

Celeb-spotters interested in the era are likely to be in hog heaven with such figures as Jackie Kennedy, Mick Jagger, Andy Warhol and Twiggy popping up here and there. The book itself is worthy of its content, and its quality, including the alluring cover design, just about justifies the hefty price tag. This book serves as a reminder that celebrity is about more than jamming botox into your face.

WEBSITE

www.filmwasters.com

REMEMBER film? That thin strip of plastic coated with emulsion? The thing that contained light-sensitive halide salts with variable crystal sizes that determined sensitivity, contrast and resolution, that used to slot in the back of your camera? No? Well, there are sites available to help jog your memory and this is one of them.

Filmwasters.com is dedicated to promoting and showcasing the creative side of film-based photography. It's managed by five friends who had similar interests and simply needed somewhere to talk about film.

'The original idea behind the site was to create a showcase for our own work,' one of the site's creators says. 'But to prevent it from becoming purely a vanity project we decided to open it up to friends and others whose work excites us, so they could contribute guest galleries or join in the regular collaboration projects that we run.'

The site is a melting pot of articles, online galleries, interviews and showcases. Most interesting is the forum dedicated to the use of film in photography where users can compare ideas and results. So for anyone who just can't get into the cold spirit of digital clusters of data and raw files, there truly are places of sanctuary.





© BLACK RIVER PRODUCTIONS / LITONITE EPISTEIN

Mitch Epstein: State of the Union

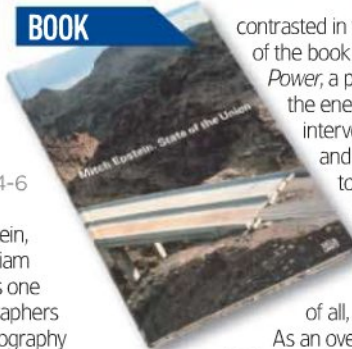
Edited by Stephan Berg and Christoph Schreier Hatje Cantz, hardback, £32.50, 120 pages, ISBN 978-3-7757-2784-6



MITCH Epstein, along with William Eggleston, was one of the photographers

who helped redefine colour photography as an art form where it had previously been seen as a tool of advertising. This volume attempts to present an overview of Epstein's work on the basis of two disparate bodies of work: *Recreation – American Photographs 1973–1988* and *American Power*, a project first begun in 2003. *Recreation* essentially fits into the role of traditional American street photography in that it depicts everyday situations and random encounters. This is

BOOK



contrasted in the second half of the book with *American Power*, a project that details the energy industry's intervention in society and nature. Cooling towers dominate the images and render everything in the surrounding areas marginal and, worst of all, insignificant.

As an overview of Epstein's work it is fantastic – the idea of contrasting the two projects succeeds entirely. However, as a photography book it is less successful. Many of the images contained within the pages suffer from the fact they are spread over two pages, meaning that much of the detail is lost within the deep crease of the spine. It's an inexcusable error in presentation. Surely Epstein's work deserves better than this.

Wildlife Photographer of the Year

Until Sunday 15 May. Rheged Centre, Redhills, Penrith, Cumbria CA11 0DQ. Tel: 01768 868 000. Website: www.rheged.com. Open daily 11am–4pm. Admission: adults £2, children under 16 free

THE Rheged Centre in Cumbria plays host to more than 100 images from the Natural History Museum's Wildlife Photographer of the Year competition. Tens of thousands of entries from amateur and professional photographers from 81 different countries were received for 18 categories. This is the 46th competition, judged at the Natural History Museum last October, and the Rheged Centre is the first venue in the north to showcase the exhibition.

Many of the shots on display are breathtaking, for example Hungarian photographer Bence Máté's image 'Fire on the Panatal' (pictured). It is a shot that demands attention and one that inspires as well as terrifies as the storm looms in the horizon and sits uneasily with the fires in the foreground. Bence Máté also happened to win the overall prize with his shot of

EXHIBITION



© BENCE MÁTÉ

silhouetted leaf-cutter ants going about their daily work. It's a simple image that sits in contrast to the complexity of behaviour on display. Also worth noting at the exhibition is the 'Kids With Cameras' workshop on 13 April, where children of five and upwards can try their hand at digital photography.

CONDENSED READING

A round-up of the latest photography books on the market



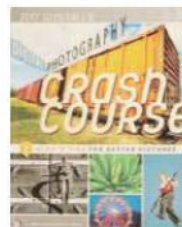
● A GUIDE TO BIRD PHOTOGRAPHY IN FLORIDA

by Christine Moore and Brian Sugden, £12.95 This reference guide contains almost everything a budding bird-photographer could wish to know about the species found in and around the Florida Everglades and southern Florida region. The book runs through everything from planning your journey and stops to detailed accounts of the birds you're likely to encounter and where to find them. The images are excellent and the text is straightforward.



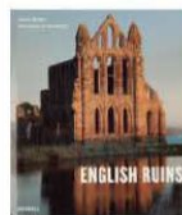
● SPEEDLITE'S HANDBOOK

by Syl Arena, £36.99 This book could well be the saviour for anyone staring at their Canon Speedlite and wondering what all those scary-looking settings are for, as it is exhaustive, detailed and really rather excellent. There's even a section on the physics of light. Thoroughly recommended.



● DIGITAL PHOTOGRAPHY CRASH COURSE

by Jeff Wignall, £14.99 We get a lot of 'crash course' books to review, so it's tricky for a photographer to put together a book that truly stands out. This one contains 146 tips for taking more interesting and dynamic images. There are some interesting things to be learned here, but otherwise it's another one for the pile. ● **ENGLISH**



RUINS by Jeremy Musson, photographs by Paul Barker, £30 Ruins are a popular subject, but where most photographers choose to shoot abandoned hospitals and asylums, Paul Barker and Jeremy Musson have focused here on historical architectural ruins around England. Each location is clearly identified and the background history is revealed, giving the reader not just ideas but also an interesting grounding in English history.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

CAMERA CARCASS

While watching the BBC show *Cash in the Celebrity Attic* recently, I was puzzled by an expression used by one of the programme's 'experts', Paul Hayes. While valuing an old Praktica L SLR owned by the actress Michelle Collins and her husband, Mr Hayes referred to the camera body as a 'carcass'. I'm aware the word usually describes a dead body, but in all my years of taking photographs I've never heard it used in relation to a camera body. Just imagine someone in your local photo store asking for a Nikon or Canon carcass. Sorry, Mr Hayes, but I don't think you're quite the expert you think you are – at least as far as cameras are concerned.

Mandy Smith, Northumberland

LOSING ITS WAY

I have an uneasy feeling that photography has lost its way a bit over the past decade or so. When I first started out, nearly 40 years ago, it proved to be life-changing. I was able to incorporate photography into my 'proper' job, and this opened doors into press and PR work, sales literature, calendars and weddings. Now, I am well past normal retirement age, but I still use six cameras regularly and have never lost the 'buzz'.

Most magazines inhabit a world that is foreign to me, and the only book I own is *Rangefinder* by Roger Hicks and Frances Schultz. Most of the media would regard me as a dinosaur, but I keep meeting people who operate much as I do. There's a chap with a jewel-like Leica MP who buys film in packs of 20 'in case supplies run out'; another doing street photography with a recently acquired Leica M4; a well-heeled

young man who spotted my Voigtlander Bessa R, dived into the back of a new Harley-Davidson and brought out a newish Leica 21mm lens with a casual, 'Try this'; another young chap in Cardiff station with a Yashica TLR on a tripod, shooting a derelict building on Ilford FP4.

This isn't an anti-digital letter, and if I were still working full-time then modern technology would be very useful. As it is, I have no desire to unload a lot of perfectly good gear and get back on the lower end of an expensive learning curve – especially when even my oldest camera is capable, with superb modern film in it, of matching most things that modern cameras can do.

I think what I really object to is the underlying pressure to keep on selling the latest hardware *rather than photography itself*. This was happening before digital imaging camera along. It's a bit like cricket,

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

in a way: chuck the purity and the ethics out of the window and let's swap it with technology and gimmickry – because you can keep 'updating' that. Imagine this: Mr Cartier-Bresson with a 'viewing screen' held at arm's length. *Mon Dieu!*

Cliff Brown, Wiltshire

You're right that if you are working as a photographer, a digital camera is very hard to resist, but if you are an amateur you can work any way you want to. And the film way of life has lost none of its excitement. I don't think photography has lost its way, though, it's just a bit different – Damien Demoldosaurus, Editor

THE POWER TO HEAL

After a emergency admission to the local intensive care unit where I was on life support, then waking up four days later and not knowing where I was or how long I had been there, was strange in itself. But then a further six days in ICU and three days in HDU, then onto a normal ward for the best part of two weeks had made my muscles waste so bad it was like being a baby again. So I then had a week in a rehabilitation unit and came out two days before Christmas Day 2010, still very weak but on the mend. At the time it seemed like it would never end, being stuck inside; for someone who is an outdoor sort of person it was a bad time. But now I'm slowly getting back to normal, although I was told it could take months. I was thinking I'd be back at work for the end of January, but here I am writing this in March and still not ready for work.

Now this is where my camera has done a great deal in getting me back up and out again. With not much money coming in, trying to find things to do seemed like a problem, but in four weeks I have been out more with my camera than in the past 12 months. I have photographed my local town, took some photos for friends and then went on a trip to Wales with a local photo club.

Before I was taken ill, I was in a bit of a lull with my camera; it's a Canon EOS 400D and a few years old now, and I fancied something newer. But after these few weeks and some of the results I have achieved with it have put my faith back in the old girl and my legs. The problem now is that I'm almost ready for work again, but I don't want to go back. I just want to be out with my camera. I've learned to get out when you can and enjoy it, as life is too short. And take your camera with you.

Peter Johnson, Greater Manchester

Work gets in the way of my picture-taking, too – Damien Demolder, Editor

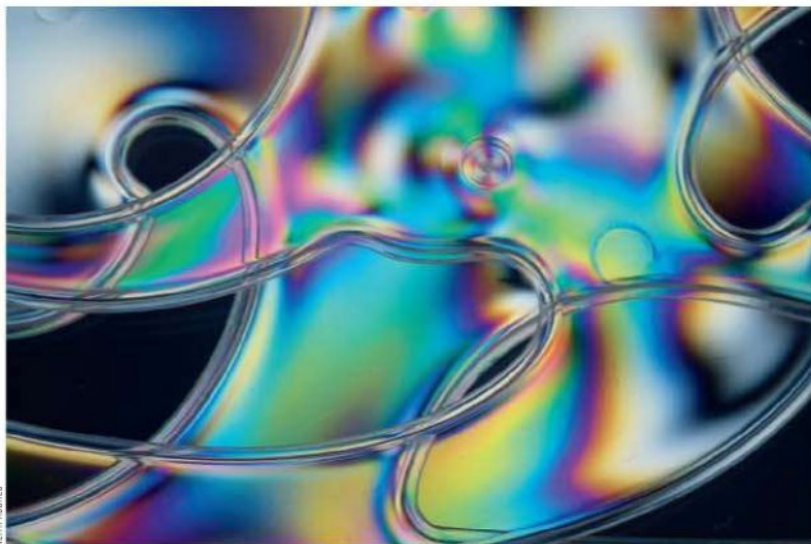
A TOUCH OF EBAY-ITIS

Thank you, Ivor Matanle, for your articles on classic cameras. I look forward to and enjoy them, and frankly they don't feature often enough! I'm sure, however, that you appreciate your responsibilities as well – especially your share in helping to deplete my pocket money!

What The Duck



<http://www.whattheduck.net/>



KEITH HUGHES

PLASTIC FANTASTIC

I've found an interesting use for a polarising filter, which I use for 'creative' photography. It involves two polarisers: one is fitted to the lens of the camera in the usual way; the other is a sheet of polarising material placed over a lightbox. The next move is to select some shapes of clear plastic, such as cutlery, rulers or something similar, place these items on top of the plastic material, switch on the lightbox and, while looking through the viewfinder, focus (this is where live view is handy), rotate the filter on the lens, and watch as patterns appear and colours change. Any camera may be used to make these 'creative' pictures and the room lights do not need to be turned off. The colours that appear are the result of stresses within the plastic. Not all plastics work, so it is a case of trial and error to discover those that do. The patterns cannot be seen with the naked eye.

Keith Hughes, Surrey

This is a technique that causes lots of excitement – Damien Demolder, Editor

I'm not really complaining. There has never been a better time to acquire second-hand film cameras. Not in any small amount encouraged by your articles, I started with a couple of extra EOS bodies for my Canon kit so I don't have to change lenses as often. And then something similar for my old Pentax ME Super kit, and a few more lenses...

I must admit to a touch of eBay-itis over the Olympus Pen FTs, but I don't regret it. And I couldn't afford the excellent Rollei 35S many years ago when I settled instead for the cute little Rollei B 35. I've got one now, though: a 35T! Before long, I had 40-plus cameras, in various states of repair, though mostly quite usable.

Of course, I had to include some companions for my late uncle's 1937 Voigtlander folder. Which brings me in a roundabout way to your otherwise great article on the Fujica 645 (AP 19 March). A classic machine, but you say, 'Here, at last... a medium-format camera that could go everywhere...' But I've got one of those: it's eminently pocketable, 120 compatible (and, I think, 220), shoots 6x9 or 6x6 (not 6x4.5), has an excellent Tessar 10.5cm f/4.5 lens and linked rangefinder (but no built-in meter) – and is not from 1983 but rather 1953. You've featured it before: a Zeiss Ikon Super Ikonta.

Thanks for your encouragement, Ivor. Keep up the good work while I get back to my new hobby of repair and refurbishment.
Roger Christie, Cumbria

THOSE TROUBLESOME MIDTONES

I recently attended a one-to-one portfolio review with AP Editor Damien Demolder and wanted to thank you for making this opportunity available. I could not believe how quickly the session seemed to pass and it was a great pleasure to receive an honest and informed review of some of my images. While I knew there were some areas that could be improved, Damien helped me to see that a more general problem was a tendency to push the midtones too far. Afterwards, I realised this rang some bells and recalled a similar issue when I first started in the darkroom some 30 years ago.

Since the review, I have revisited a number of my favourite shots, resulting in the suspicion that many of them suffer from similar issues. Having difficulty balancing the midtones to my own satisfaction, I decided to look at examples from other photographers. With their help, I hope I am improving my own images and achieving a better balance. So thank you AP, Damien and Charlene of the SPI for the help and support – I am looking forward to coming again with some new images, which I hope will have better balance, and to discovering another area to work towards improving.

Ian Etchells, Oxfordshire

A pleasure, Ian. I need someone to review my portfolio now – Damien Demolder, Editor

BACK CHAT

AP reader Maureen Osborne says it's time photographers took to the streets over the price of printer ink

WE'RE all aware that the price of fuel has been dominating the headlines. Motorists are up in arms and revolting in protest. So where's the rebellion by photographers over the cost of what is flippantly called (and with good reason) liquid gold – ink for our printers?

It's outrageously expensive to the extent that it can make the least frugal of photographers sweat over every drop. I found a website that claims certain inks are as expensive as quality Russian caviar. Anyone who uses name-brand inks will no doubt agree. We're advised that the use of authorised ink cartridges is the only way to go in terms of print quality and longevity – along with the printer manufacturer's own printing media, of course.

I tried two types of third-party ink with my last (Canon) printer. There was no sign of the clogging up that big names like Canon, Epson or HP warn of should you use inks other than their own. Quality-wise, I saw little difference from results using Canon inks. But that nagging fear that my prints would fade a few years – or even months – later is hard to shake. Saying that, all the prints I produced using third-party inks (on Canon paper) are as good as new two years later. Hmm...

Having longed to make my own A3 prints, I recently bought an Epson Stylus Photo 1400 printer. My husband Jim has the Epson Stylus Photo P50, an A4 model that, like the 1400, uses six Claria inks. The Epson cartridges for both are identical but for one odd thing. The (very expensive) cartridges for the Epson 1400 can be used with Jim's P50, but the cheaper P50 cartridges cannot be used in the 1400. Despite containing the same amount of Claria ink, there's a whacking great difference in the price of replacement cartridges. How does that work, exactly?

We buy our ink at our local computer superstore where Jim can get a replacement Epson cartridge for £9.95 or a pack of six for £55. Unfortunately, the store doesn't sell my inks in a pack so I have to purchase them separately at almost £90 per set. A difference of £35 in price for the same set of inks may be a good business move, but it's of precious use to photographers. Sadly, I'm not allowed the choice of trying third-party inks in my Epson. I'm reliably informed the printer will refuse to recognise them. But given the price of its own inks, it might have been nice had Epson allowed me that choice. I'm in no way disputing the quality of my prints using Epson inks and Epson Premium Glossy media – they're superb – yet despite the old saying that you get what you pay for, there are legions of photographers just like me who would be happier getting it for a lot less!

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

This picture of a baby gorilla is from Andy's new book. It was his mother's favourite image



© ANDY ROUSE

Andy explains why his column has been absent from the pages of AP for a few weeks

BOLT FROM THE BLUE

I HAVE been absent from AP for the past few weeks and many of you have written to me asking if I have left the magazine. The answer is no. I have had a terrible time of late and I want to take the chance to explain what has been going on to everyone who reads and enjoys this column.

Just when you think everything is going OK and the future looks rosy, life deals you a bad hand. It happened to me in February while I

was away in Africa, leading two clients' safaris. All was going well, with the game sightings spectacular, the camp fantastic and, to cap it all, I had a wonderful group of clients on safari with me. It was a dream trip, but halfway through the first week it all came crashing down.

It was Saturday afternoon. I was sitting in the tent editing my shots from the morning when my phone rang. I saw it was my dad and



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In his column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Gorillas: Living on the Edge

(standard edition) is available from www.andyrouse.co.uk, price £25 plus p&p. Books will be signed and 25% of the profits will go to a mountain gorilla project. A collectors' edition is available, price £89 plus p&p. A donation of £25 will be made to a gorilla charity for each book sold.

picked it up excitedly, but on the other end all I could hear was tears. It was a phone call that I have dreaded my entire professional career. My mother had been taken into hospital unexpectedly and was in a serious condition. From the way my dad was talking I knew it was really serious, and he said he would call me back with more news later. I sat in total shock afterwards, not really knowing what to do. It would take me two days to get home, but I decided that I had to start planning the journey so I went and spoke to the camp manager. Just as I did so the phone rang again. It was dad again with news that rocked my world – my mum had passed away.

I was reeling from the shock, almost punch drunk, like it was happening to someone else. Johnno and Dudes, the camp managers, were great, sorting out my clients for their afternoon safaris and ensuring that I had my privacy. That evening I sat alone in my tent in floods of tears, feeling more alone than I ever have in my entire life. Everyone seemed so far away. My girlfriend Carol was great, getting all my friends from home to text and call me, letting me know that I wasn't alone. But it was an awful night.

The next day I had to make some decisions, as I had one set of clients with me and another arriving the following week. I talked to my dad about it and we decided that mum would have wanted me to stay and finish both trips. As a professional I know that my clients have saved and looked forward to the trip for a long time, so I didn't want to let them down. It was hard the first few days, but I got through it with the help of my wonderful clients, my dad and my friends. The second trip went well and then I came home to face everything, which hit me like a lightning bolt.

Now, a few weeks later, I am starting to work again and deal with the situation. It is something that faces many of us, I guess, but it's not something I ever even thought about.

This week saw the release of my book *Gorillas: Living on the Edge*, and in it there is a dedication page to my mother, which we managed to get included in time. They are simple words, but all who have read them understand the meaning and sentiment behind them, and on the image accompanying this column is her favourite gorilla picture of mine. So now I will be back writing again and am working hard to catch up.

I want you all to do one favour for me, though: be nice to your mother and make the extra effort to see her. For when she is gone it is a huge hole in your life that can never be replaced. Never. **AP**



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com

PHOTO INSIGHT

This unusual image may challenge the conventions of traditional documentary photography but, as Cathal McNaughton explains, sometimes the most unassuming scenes offer surprising photo opportunities

I TOOK this image at Portstewart Strand, which is a sandy beach that stretches for two miles along the coast in Portstewart, County Londonderry in Northern Ireland.

I wasn't on an assignment but, as any photographer knows, a photo opportunity can arise at any time, morning, noon or night. My mind is switched on to making photographs as long as I'm awake.

I had gone to the beach because it was a sunny day. When I was there a couple of things struck me. One was the brilliant azure-blue sky and I could see that this would make a lovely backdrop for a picture. As I wandered down to the beach I saw a bright orange-red ice-cream van parked on the sand, and the blue sky provided the perfect backdrop.

It was a beautiful crystal-clear day and the

light was very bright. Consequently, I tried to make a feature of the bold colours. For this image I wanted to capture something that was pleasing to the eye, and the power of the picture comes from the contrast between the blue and orange-red colours.

Every time I lay down on the sand to photograph the ice-cream van it drove off. I don't know if this was because the driver didn't want me to take the picture or if it was just a coincidence. We kept playing this cat and mouse game – him driving up the Strand and me running after him until, thankfully, someone walked over to buy an ice cream so he had to stop. Luckily, the person was a woman pushing a bright orange-red pram. It was almost exactly the same colour as the van – and this provided the perfect tie-in for the composition. I

knew this was my chance to get the picture.

I had a few seconds to prepare myself before the woman reached the van. In my head I had already composed the picture so, once I was in position, all I had to do was wait until she was where I wanted her to be in the frame.

There are only three components in this image – the blue sky, the orange-red ice-cream van and the woman with the pram. If I had added anything else the image might have been too overpowering and the composition too messy.

Although the image looks simple, the composition was critical. I wanted to show as much of the ice-cream van against the blue backdrop as I could, and from where I was positioned this was difficult to do. I had get down as low as possible

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and shoot upwards. If I had shot this from just an inch higher the composition would have been ruined because too much of the sand would have been in the composition. Ideally, I would have liked the wheels of the van to sit on the horizon, but in the end this wasn't possible.

I used a 24–70mm lens with my Canon EOS 5D DSLR. If I had used a wider lens the horizon line would have been distorted and any straight lines curved. That would have thrown the whole composition.

I was working handheld and rarely use a tripod as it doesn't suit my style of photography. I'll often change my mind about how a composition should look, so for me shooting handheld is best.

The main subject is quite small in the frame in comparison to the surrounding

sky. The subject doesn't always have to be big in the frame to capture your attention as sometimes a small subject will draw your eye more than something big.

If you practise studying your surroundings you can learn to anticipate what might happen next. I try to think what the effect of the thing might be before it happens rather than reacting when something happens. If you can learn to do this it will give you a huge advantage when it comes to making decisions about composition and shutter speed, for example.

Sometimes I'm happy for my pictures to be nicely composed or to have strong, bold colours – they don't always have to have a narrative. Although I've been shooting in colour for a number of years I'm only now beginning to understand how to use it

properly. While some images look effective in black & white, some scenes work better in colour. It's a question of learning to use colour sparingly so it isn't overpowering. If the ice cream van hadn't been red, I probably wouldn't have taken the picture at all. It was those two elements – the blue sky and orange-red ice-cream van – plus the woman walking by that made the picture. **AP**

Cathal McNaughton was talking to Gemma Padley

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GET THE LOOK

Tilt-and-shift lens effect

Tilt-and-shift effects are fashionable, but often software techniques are complicated and fail to create a realistic image. This one is easy and convincing, as **Damien Demolder** explains

SOFTWARE USED **Adobe Photoshop CS3**

SKILL LEVEL 

TIME TO COMPLETE  15 minutes

SYSTEM REQUIREMENTS **Windows or Mac**

TILT-AND-SHIFT lenses are too expensive for most amateur photographers to justify a purchase, and most of us have very little need of one. If you are serious about architecture or product photography that's fine, but spending £2,000 just to create a 'groovy' effect would be mad. Here you'll find a simple and effective way of recreating the tilt-and-shift look.

It's important to understand how a tilt-and-shift lens works before trying to recreate its effect. The lens has depth of field like any other, but by tilting the front element of the lens the plane of that depth of field pivots – so instead of being parallel to the back of the camera, it leans over, usually from top to bottom. Tilting the lens down moves the plane of sharp focus away from the camera at the top of the picture, and closer at the bottom. The depth of field is not altered, and use of a wide aperture will mean objects at different distances will have differing focus. This is where the usual one-sharp-band-across-the-frame method errs and produces an unconvincing result.

Another pitfall is missing the point that we still have to represent a plane of focus, not just a band of focus. Often, when the subject is low in the frame and close to the camera, part of the scene in the distance, and high in the frame, will fall within the tilted plane of sharpness. That is because we are not dealing with a narrow band of focus – we are dealing with a tilted plane of focus. There is a big difference.

After

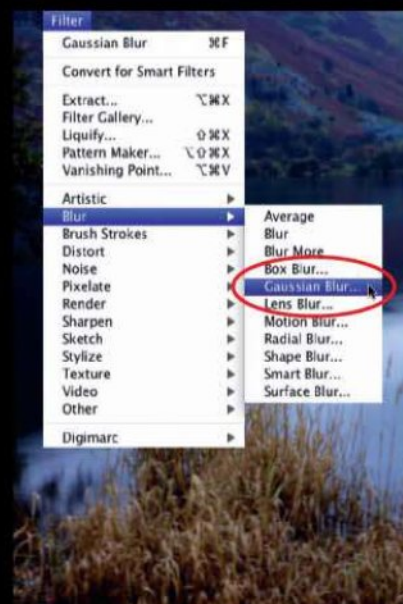
Before

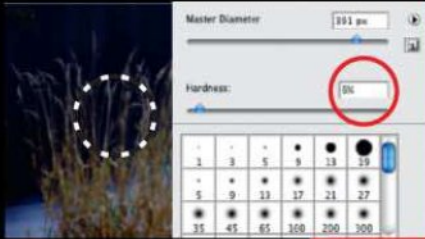


1 Find an image with some depth and height in the scene, plus a particular aspect that you would like to emphasise through focus. It's best to find an image that has intensive depth of field, too. Work on it as you would normally and sharpen it to finish.



2 Create a duplicate layer (Layer>Duplicate Layer), and then select Filter>Blur>Gaussian Blur. I used a moderate 5-pixel blur, which can be applied multiple times to build the effect needed. You should be able to see the image clearly below the blur layer.





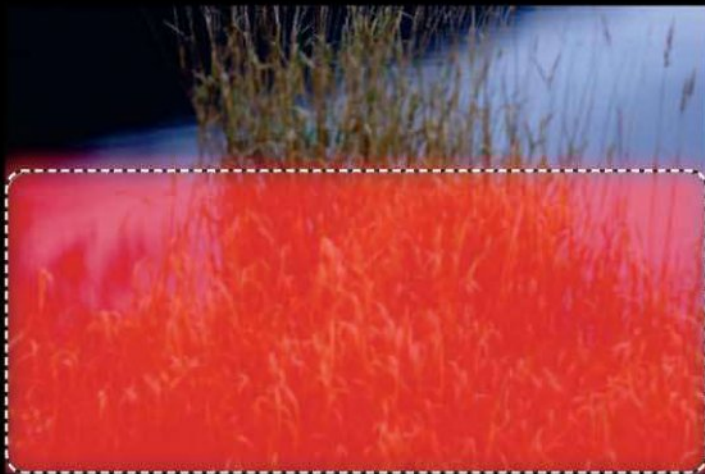
3 Now use the Eraser tool to rub out the blur over the area of the picture you want to keep sharp. Here I have chosen the grass heads as the subject. I've coloured the blur layer red just so you can see what I have removed. Using a large diameter soft rubber, I've erased only the parts of the blur layer that cover the heads, rather than sweeping right the way across the frame.



4 Choosing a distant part of the scene and one high up in the frame, I've picked out where the imaginary plane of focus will strike the near-infinity

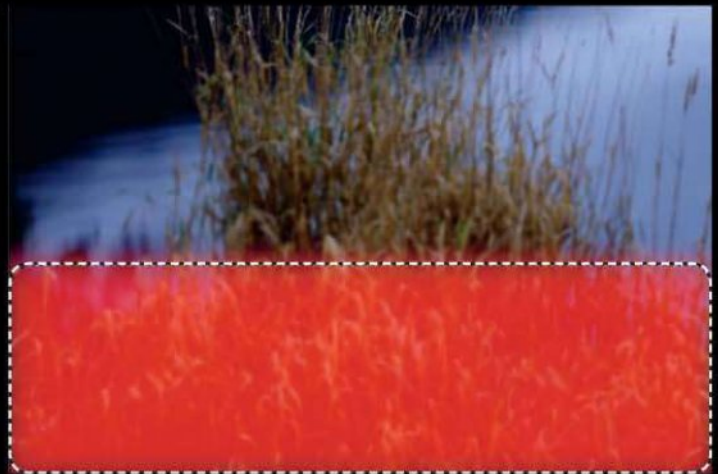


point. This point would also be sharp in a real tilt picture, so I've also erased a section of the blur layer – again not sweeping right across the frame.



5 Objects do not suddenly go out of focus; it all happens in a gradual manner the further the subject is from the focused plane. To recreate this,

I selected the area below the sharp zone using the Rectangular Marquee tool with a 50-pixel feather, and added another couple of passes of Gaussian Blur.



6 To continue the gradual blurring, I've selected an area within that which I blurred in the last step and which extends to the bottom of the

frame. I applied an extra few passes of the Gaussian Blur filter. This helps to make the transition from sharp to unsharp more realistic.



7 In real tilt-and-shift pictures, areas outside the plane of focus tend to be far more blurred than we are used to. We associate heavy defocusing

in a picture with the background area, not so much the foreground, but this extreme defocusing is a realistic characteristic of a tilted front element.

8 The final touch is to add blur to any other areas that remain sharp, but which are not in the same plane as the focus plane. This can happen where there are objects at different distances from the camera which sit side by side in the picture. Here I've added extra blur to the water next to the grass heads, and to the tree on the left that should be more blurred than the mountain. I've also added some extra blur to the shoreline – shown in orange – to ensure the image has plenty of depth.



On location

Photographer **Peter Searle** explains how he captures his imaginative portraits and shares his expert advice on photographing people on location



ALL PICTURES © PETER SEARLE

CREATING a captivating portrait of someone requires patience, confidence, imagination and skill. An ability to remain cool under pressure, think on your feet and keep the subject engaged is vital. Producing a straightforward studio portrait is one thing, but how do you create exciting, engaging images of your subjects on location?

One photographer who has spent years perfecting all aspects of photographing people in all sorts of places is Peter Searle, whose subjects include politicians, artists, musicians, actors and everyone in between. Peter, who worked as a picture researcher at AP in 1998, returned to photography in the late 1990s.

'I'd studied for a photography degree in my late 20s, but wasn't sure what kind of photographer I wanted to be,' says Peter, who lives in Walthamstow, North London. 'I got a job as a picture editor in a photo library and then worked at AP for about a year.'

While working as part of the management team at a publishing company, Peter was asked to take some shots of the staff members. Although he had done some professional work in the past, it was then that Peter considered taking up photography full time.

'I enjoyed taking pictures again and eventually ended up with a miniature portfolio of portraits,' he says. 'When the contract finished, I bought an Apple Mac computer and a Nikon Coolpix 950 and started looking for work. I called everyone

Above: trumpeter Alison Bolsam
Canon EOS-1Ds Mark II, 35mm, 1/160sec at f/5.6, ISO 200

Left: Self-portrait
Canon EOS-1Ds Mark III, 100mm, 1/125sec at f/6.3, ISO 50

I knew and things progressed from there. I like meeting new people and interacting one-on-one. I think that is what appealed to me about shooting portraits. I kept telling myself, "I am a portrait photographer," and gradually I built up a portfolio.'

CHOOSING A LOCATION

When preparing for a shoot, Peter will look for places that are a little different and backdrops that are not generic. For his image of musician Alison Bolsam, taken in the grounds of Kenwood House in London (see above), Peter found an area of the

garden that was covered in petals and used this to create a dreamlike fairy-tale scene. At other times Peter has to make do with the location he is given. 'You often don't know what the place is going to be like until you get there,' he says. 'I'll do a recce as soon as I arrive and look for nooks and crannies that I think may provide interesting backdrops. Even a piece of frosted glass may make an interesting background if it is lit well.'

Peter may have an idea beforehand of what he hopes to achieve, but adds that it is crucial to be adaptable in the moment. 'You have to be able



LIGHT

'Quite often I'll hold up my hand to see what the light is doing,' explains Peter. 'I used this approach when photographing Alison Bolsam (far left, second from top) and General Dannatt (bottom row, middle). If I haven't set up any lights, I'll use my hand to see what the daylight looks like. I'll also use my hand to test the power of the flash from a particular distance. I usually carry out this test using a 50mm lens so I can focus on my hand to produce a fairly natural record, which allows me to imagine both longer and shorter focal lengths.'



to adapt to the situation you find yourself in,' he says. 'You may need to tweak the lights, for example, or adjust where the subject is standing. You need to find a way to set up the shot without keeping the subject waiting around.'

LIGHTING

Decisions about lighting are made once at the location. While he is sussing out the precise spot for the shoot, Peter thinks about where the light is coming from and consequently where he will need to position his subject. 'More often than not the light will be falling on a particular spot and this will determine where the subject should be,' explains Peter. 'At other times, a location will be crying out for a particular composition and it's up to you to decide what kind of lighting is going to work with the scene. You have to juggle the subject placement, lighting and composition at the same time.'

DIRECTING THE SUBJECT

Working closely with his subjects, Peter believes photographer-subject rapport is vital and adds that it is important to develop your own working practice. 'Everyone has a cocktail of talents and if you realise what they are you can maximise your personal skills when carrying out the shoot itself,' he says. 'Early on I worked out that I'm prone to over-complicating things, so I constantly invoke the old cliché – 'keep it simple, stupid' or 'KISS'. If a picture is going to have lots of



'Even if you are the silent type it is important to make an effort to engage with your subject'

detail I prefer it to be in the extreme so it becomes a feature in the image.'

Peter first asks his subject if they mind being directed. 'Most people don't mind,' he says. 'They want to be directed as often they won't know where to look. I would never order anyone to do something they didn't want to do and I always adopt a respectful but professional tone. A lot of people don't like having their picture taken, so establishing a sense of trust is vital. I

constantly explain my thought process to the subject and I tend to think out loud while I'm shooting. This is also useful for keeping the subject interested. If you are curious about the person, they are more likely to respond positively than if you don't talk to them. Even if you are the silent type it is important to make an effort to engage with your subject. It is hard to think creatively and talk with the subject at the same time, but you soon learn how to keep your subject amused and think on your feet to fine-tune your image.'

SYMBOLISM

Peter sometimes uses symbolism in his images, which he uses playfully or to create humour. From the image of playwright David Harrold standing by a draped curtain peeking out as if from behind a theatre curtain (above right) to the designer Sir Paul Smith pictured with light bulbs above his head (top), Peter often uses the surroundings in which the person is photographed to convey a sense of who they are or what they do.

'There's a certain amount of symbolism in my images, which is sometimes quite literal,' says Peter. 'When there isn't much of a brief there is more scope to be conceptual. If you can make the surroundings relevant to that person, then why not do it?'

One example is a portrait Peter took early on in his career of Professor Petruska Clarkson (above left). On this shoot he took a few standard shots of Clarkson surrounded by books, but noticed that

Top: Designer Sir Paul Smith
Canon EOS-1Ds Mark II, 50mm, 1/60sec at f/5.6, ISO 500



the sofa she was sitting on was covered in beautiful coloured fabric. 'I wanted to try something a little more dreamy to fit with her psychoanalytical background,' he recalls, 'so I used a long exposure.'

KIT BAG

Peter takes a full kit bag with him so he is prepared for all eventualities. 'I might have a two-head professional photo kit, which has a battery pack, lights with barn doors and a 1x4ft softbox with a honeycomb,' he says. 'I'll also have three Quantum QFlash heads. If I'm on my own I'll just take the Quantum

Above: Playwright David Harrold
Canon EOS-1Ds Mark II, 35mm, 1/30sec at f/5.6, ISO 250

Left: Psychologist Professor Petruska Clarkson
Nikon Coolpix 950, 7-21mm

QFlash. I'll have my cameras and lenses in a photo backpack. Occasionally I'll use ambient light and I might use a monopod to steady my camera. Sometimes I'll balance the available light with fill flash. It all depends on what I feel works.'

Using either a Canon EOS-1Ds Mark III or a Canon EOS 5D Mark II, Peter uses a range of lenses, including 85mm, 100mm macro, 50mm, 35mm and 24mm optics. 'The lens I choose depends on the type of shot I've decided to go for,' he says. 'If I want to get in close to my subject I'll use the 85mm or 100mm macro lens. If I'm

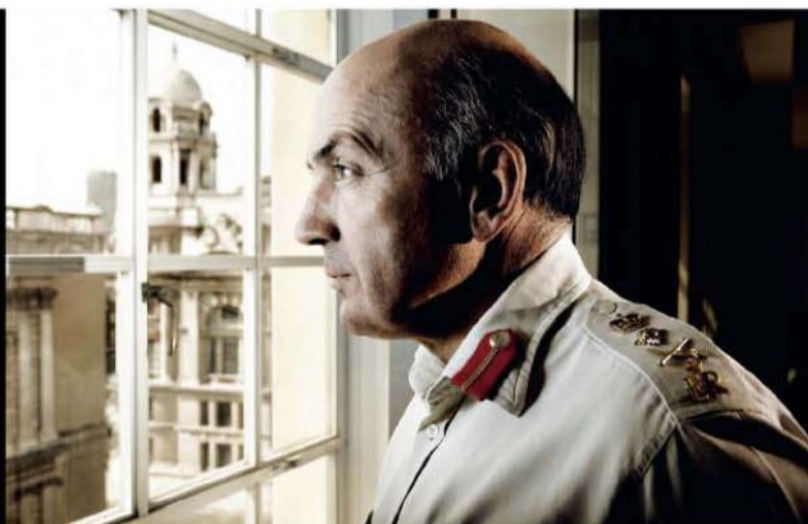
shooting in a place with not much space I'll have to go wider. It also depends how much of the background I want to include'

So what advice does Peter have for enthusiasts starting out? 'If you're taking photos of family members, for example, try to set aside an amount of time for the shoot and make sure everyone knows that this is the time for taking pictures. Families can be difficult to control, so you have to organise people.' **AP**

To see more of Peter's images visit www.petersearle.com

BEHIND THE PICTURE: GENERAL DANNATT

'I set up this shot while General Sir Richard Dannatt was being interviewed on the other side of the room,' recalls Peter. 'The main problems were how to include Whitehall in shot and obtain natural-looking light on his face. The window was at such an angle that the light wasn't able to reach the general's face, and it was an overcast day. Fortunately, the windows at the Ministry of Defence are deep set and bombproof, so there is a deep bevelled edge inside the double-glazing. This was perfect for bouncing light from a small lamp placed at an angle to simulate daylight. I also positioned a rimlight with a warm-up gel behind the general to give the impression of an interior. The National Portrait Gallery acquired this image for its permanent collection.'



amateur photographer

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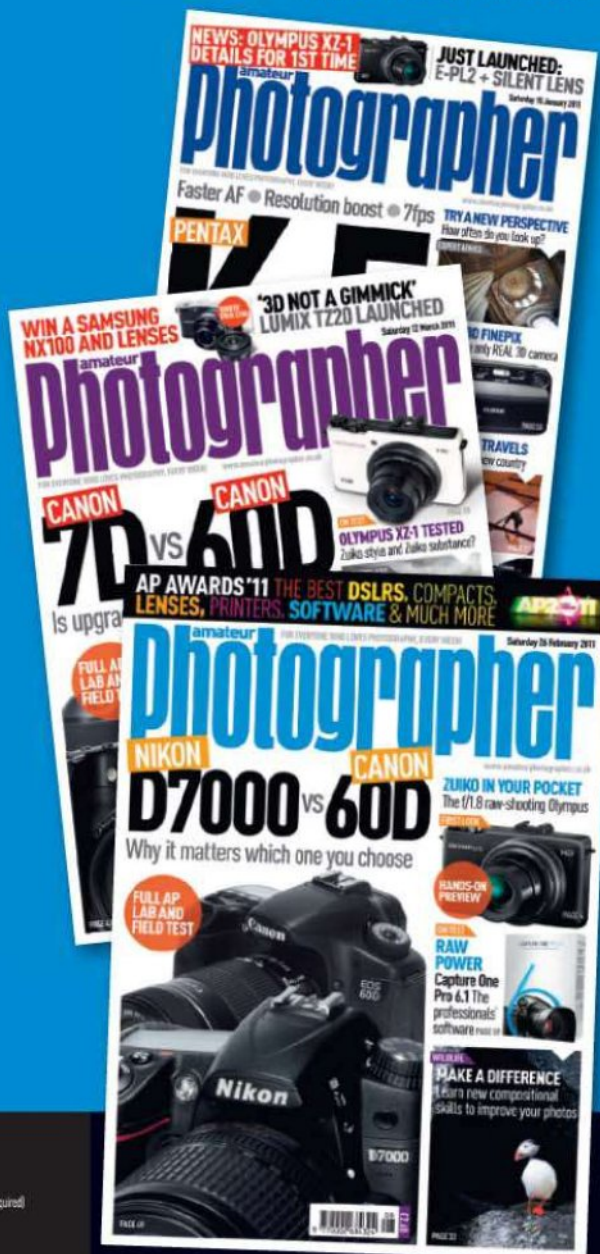
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Your chance to enter the UK's most prestigious competition for amateur photographers

We received a staggering 2,250 entries for Round one of APOY 2011 and we're hoping for an equally impressive response to Round three, Streets and walkways. For this round we'd like you to send in images featuring thoroughfares, such as roads, streets, highways, paths, alleyways, avenues and lanes. The winner of Round three will receive a fantastic Canon EOS 60D and EF-S 17-85mm f/4-5.6 IS USM lens kit that's ideal for street photography.

As always, we're looking for images of an innovative subject photographed in an original way. Points will be awarded for interpretation of the theme, technical excellence and creativity.

On page 28 you'll find some ideas on how to start photographing streets and walkways, plus a table outlining the themes for future rounds, the closing dates and the issues in which the results will appear. The closing date for this round is 29 April 2011.

The top three winners from Round three will each receive a fantastic Canon camera (see page 31 for details) and the top 30 highest scoring images will appear in AP 28 May. The scores from the top 50 images will be published on our website.

For a chance to win the prestigious Amateur Photographer of the Year 2011 title and £5,000 worth of Canon equipment as the overall prize, send your entry to us now. All the information explaining how to enter can be found on our website (see below). Please remember to use your full name as the file name when you save your image. You will also need to paste the disclaimer into the body of your email (this can be found on the APOY homepage) and include a couple of sentences telling us where and how you took your image. Don't forget to include a daytime number and your full address otherwise we won't be able to contact you in the event that you win. The streets are brimming with photo opportunities, so what are you waiting for?

Round three
**STREETS AND
WALKWAYS**



MAT GALLAGHER



How to enter via email For full details of how to enter via email and terms and conditions visit www.amateurphotographer.co.uk/apoy11

Canon

Round three

STREETS AND WALKWAYS

APOY 2011

The street photography theme for this round is one of the oldest in photography. Since the days of Walker Evans, Henri Cartier-Bresson and Robert Frank, photographers have documented life on the streets. From gas-lit backstreets to romantic boulevards, streets and walkways have provided enormous scope

for photographers for decades. For this round we want you to concentrate on capturing the roads and thoroughfares themselves. While we're not asking you to ignore people entirely, we are looking for images that focus on the streets or walkways rather than candid shots of passers-by. A pier featuring a silhouetted figure at sunset would fit the brief, but a street portrait where there is not an obvious walkway would not. The street or walkway can be in a city or the suburbs. You could try photographing from a high viewpoint to make people on the streets below look like ants or you could use a long exposure at night to capture car light trails on a busy road. Think about whether your scene would look more dramatic in black & white or whether colour would be a better choice. Most of all, try to be original in your interpretation of the theme.

PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

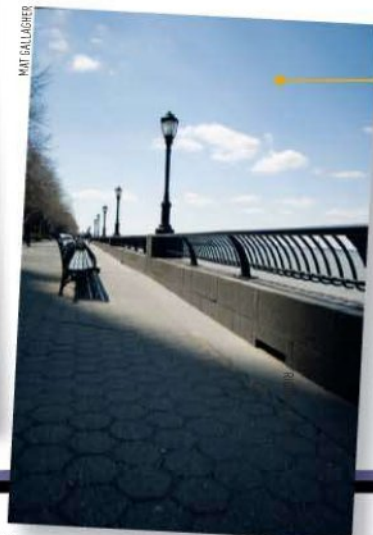
WHY NOT TRY...

Here are some tips and suggestions to help you get started

Vantage point

As with other genres of photography, your shooting position is key. For instance, an ordinary road photographed from eye level may lack interest but from an elevated viewpoint it may suddenly become more dramatic. Alternatively, a low angle may capture the hustle and bustle of a busy street far better than a standard viewpoint. Once you have decided on the scene you want to capture, think carefully about where you intend to position yourself and your camera.

MAT GALLAGHER



Leading lines

We're used to seeing leading lines in landscape photography, but it is a device that can also be used in non-landscape images. Streets and walkways make perfect leading lines, so you might like to have a go at incorporating these into your composition. A series of steps, a curving bridge or winding pavements are just some of the subjects you might like to explore.

Framing

The way you frame your shot will have a huge effect on the final composition. Knowing what to leave out as well as include requires careful judgement. Likewise, balancing a number of potentially conflicting elements in the frame also needs a little thought. You may like to try framing your shot to make the most of patterns and shapes created by intersecting roads or to direct the viewer's eye to one part of the frame. Be adventurous and don't feel you have to stick to traditional framing.



SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER

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1st prize

Our first-placed winner will receive AP's Product of the Year 2011, the 18-million-pixel Canon EOS 60D with EF-S 17-85mm f/4-5.6 IS USM lens worth £1,349.99. You can produce stunning stills or Full HD movies using the EOS 60D's vari-angle LCD screen and advanced creative features that include a toy camera effect and soft focus. And when light levels fall, the EOS 60D offers an ISO range of up to 6400 that is expandable to 12,800 for those environments where using flash is undesirable. Meanwhile, the lightweight and compact EF-S 17-85mm lens covers a 27-136 (35mm equivalent) range and features a 3-stop Image Stabilizer, giving the lens an effective maximum aperture of f/1.4-2.



WORTH
£399
RRP

2nd prize

Our second-placed winner will receive Canon's 10-million-pixel PowerShot S95 and case, worth £399. With its HS system and f/2 lens, the S95 excels in low-light conditions. Other features include 720p HD Movie capability, raw capture and 7.5cm (3in) LCD screen, while the Lens Control Ring allows quick manual control over functions such as zoom, aperture and shutter speed.



WORTH
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Our third-placed winner will receive Canon's PowerShot A3300 IS, worth £149. Wrapped in a sleek metal body, the 16-million-pixel A3300 IS has a 28mm wideangle 5x zoom lens, a 7.5cm (3in) LCD, and smart auto and easy modes that detect 32 scene types. High-quality movies can also be recorded in 720p HD format.

AP 2011 Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

Streets and walkways, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 28 APRIL 2011

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ReaderSpotlight



Holly Moss Norfolk

Holly comes from a fine-art background and through studying became interested in the medium of photography, which she instantly fell in love with. 'I title myself as a fashion portrait photographer,' she says. 'Something intrigues me about the uniqueness of people. I find I can truly experiment and be most creative in portraiture. Photography brings out the best in me. It makes me happy.' To see more of Holly's images, visit www.hollymoss.daportfolio.com.

Sky

1 Location, costume, pose – fashion photography shares many elements with theatre and story-telling
Canon EOS 5D Mark II, 40mm, 1/200sec at f/6.4, ISO 100

Profile

2 The lighting in this shot is careful and considered, and the subtly lit background works well in the overall image
Nikon D80, 35mm, 1/250sec at f/16, ISO 100

Flowers

3 The key here is in the colour – the rich nature of the flowers against the model's peach skin is striking
Canon EOS 5D Mark II, 73mm, 1/60sec at f/4, ISO 800

Leaves

4 The right background for your model is crucial: consider how it will work against their hair colour, make-up and skin tone
Canon EOS 5D Mark II, 65mm, 1/160sec at f/5, ISO 100

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How to submit images to Reader Spotlight

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1



2



Interrogation

1 Urban spaces can allow the photographer to create a sense of theatre using composition, lighting and atmosphere

Canon EOS 50D, 16-35mm, 1/30sec
at f/5, ISO 1250

Undertow

2 This simple and effective head-on shot really emphasises the haunting atmosphere of abandoned urban spaces

Canon EOS 5D, 16-35mm, 1/40sec
at f/8, ISO 400

Charbonnage

3 This vertigo-inducing shot was taken in an abandoned coal mine – the skewed perspective and framing are fascinating

Canon EOS 400D, 10-20mm, 1/13sec
at f/5.6, ISO 400

Richard Gubbels Netherlands

Richard, a mechanical engineer, started taking photographs some four years ago, after buying his first DSLR camera. Since then he hasn't stopped taking pictures and says that it has helped to redefine the way he sees the world. 'My education in photography stems from curiosity, observation and many hours spent in abandoned buildings and neglected mansions,' he says. 'Urban exploration has become an interest of mine as the beauty of forgotten places strongly fascinates me.' Richard is keen to point out one of the cardinal rules of urban exploration: 'Take only photographs, leave only footprints.' It's a rule that Richard follows to the letter. Visit www.flickr.com/photos/pippakillinova to see more of his images.

EDITOR'S CHOICE

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3



Dave Rowling North Yorkshire

Dave is interested in military forts, particularly those on the coast of France built by the German military between 1940 and 1944. He has visited such structures in the Calais/Boulogne region on several occasions. 'In some of the images I've sought to recreate an impression of timeless antiquity by diffusing the picture at the darkroom/print stage,' he says. 'For example, with some I've placed tracing and waxed papers over photographic paper beneath the enlarger before exposing the negative. For others, I've combined this method with a pseudo-solarisation technique by re-exposing partially exposed prints to artificial light. Finally, I copied the prints using a copy stand and digital SLR as they were too large for my scanner, then did a little tonal balancing in Photoshop.'



Casemate 'Bruno' of Battery Lindemann

1 This structure is now under thousands of tons of spoil from the Channel Tunnel

Pentax K-x, 26mm, f/11, ISO 400, toned in Photoshop

Machine-gun bunker, Wissant

2 This image, taken in northern France, was exposed to light during development

Pentax K-x, 18mm, f/11, ISO 400, toned in Photoshop

Command casement, Le Touquet

3 This photo was exposed to light during development and then toned with tea and food dyes

Pentax K-x, 24mm, f/11, ISO 400



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Eve Arnold

1912-present

Eve Arnold's integrity, natural photographic ability and steely determination made her one of the world's top photojournalists. **David Clark** looks at her life and work

DESPITE working in a heavily male-dominated profession, Eve Arnold became one of the most highly regarded photojournalists of the 20th century. She is best known for her candid portraits of Hollywood stars such as Marilyn Monroe, Joan Crawford and Marlene Dietrich, but she also produced reportage in countries such as China, India and Afghanistan.

The unique quality that runs throughout Arnold's work is her close involvement with her subjects, whatever their social status. Whether she was photographing royal family members, film stars, political prisoners or prostitutes, she included them in the image-making process.

'What I have tried to do is involve the people I was photographing, to have them realise, without saying so, that it was up to them to give me whatever they wanted to give me,' Arnold said in a 2008 radio interview with John Tusa.

'If you're careful with people and if you respect their privacy, they will offer you part of themselves that you can use, and that is the big secret. It has more to do with the relationship of the photographer to the subject than it has to do with anything else that might be happening.'

Born in Pennsylvania in the USA in 1912, Arnold's interest in photography first began by chance when a boyfriend gave her a camera as a present in her early medical training. She remained an amateur photographer for several years and in the mid-1940s, after getting married, she worked in a Brooklyn photo-finishing plant for five years.

The turning point in her life came when she took a six-week photography course at the New York School for Social Research and was taught by Alexey Brodovitch, then the art editor at *Harper's Bazaar*. As a course assignment she shot documentary images on fashion in Harlem and these photographs were subsequently published in the UK by *Picture Post*.

She followed this story with a photo essay

on migrant labourers in Long Island, and in 1951 she approached the recently formed Magnum Photos with these two portfolios. The organisation's co-founder, Robert Capa, agreed to take her on as its first female associate member.

Her longstanding Magnum colleague Elliott Erwitt, who first met her during this period, felt that Arnold's physical stature (she was 4ft 10in/1.2m tall) was a useful asset on assignments. 'She was a tiny, unaggressive kind of person who you wanted to pick up and be nice to, although that was the surface,' he later commented. 'She had steel and integrity and a work ethic.'

Arnold took on a variety of assignments in these early years, including photographing Marlene Dietrich for *Esquire*. She shot her in a recording studio, using a documentary style very different from the carefully lit and heavily retouched film-star shots generally published in magazines at that time.

While at a Hollywood party in 1952, Arnold was approached by Marilyn Monroe, who had seen the Dietrich pictures. Monroe said, 'If you can do that well with Marlene, can you imagine what you could do with me?' Arnold photographed her for *Esquire* and again on five more assignments during the next ten years. Her informal photographs captured Monroe's beauty, glamour and sense of fun, but also her darker moods and underlying vulnerability.

Arnold later commented, 'When we met, we were two young women starting out. She was a starlet, no place yet in the Hollywood hierarchy. I was beginning as a photographer. Neither one of us knew anything about our craft and that was a bond between us, so I don't know where she ended and I began, or I ended and she began.'

Arnold started working for *Life* and was associated with the magazine for a number of years, covering subjects such as poor communities in South Africa and political prisoners in Russia. Her

© EVE ARNOLD/MAGNUM PHOTOS



USA reportage included the rise of the civil rights movement and changing race relations.

In 1962, Arnold relocated to England while her son, Frank, was educated at Bedales boarding school. She soon began working as a contract photographer for *The Sunday Times* magazine and continued this work for ten years. Apart from six years she spent working abroad, Arnold has lived in the UK ever since.

One of her longstanding ambitions was to visit China, and she was finally allowed a visa to work in the country in 1979. She was 67 years old, but approached the assignment with great energy and enthusiasm, working on it for more than five months.

She covered more than 40,000 miles in locations from Beijing to Mongolia, documenting the people's way of life, their customs and their environment. These images offered an insight into daily life in China that was rarely seen, and formed her first major solo exhibition in 1980.

Arnold received many prestigious awards for her work, including an OBE in 2003. She finally gave up photography in her mid-80s and concentrated more on writing. Now 98, Arnold lives quietly in a London nursing home at the end of an unusually long and active life.

Her feelings about spending her life as a photographer were summed up in a quote from a 1982 interview with fellow photographer Pat Booth. 'I have never regretted my decision to become a photographer because it's the most demanding thing I have ever done,' she said. 'There are so many dimensions to it. I feel that in photography I'm using my creative ability to the absolute maximum.' **AP**

BOOKS AND WEBSITES

Books: Arnold has published more than a dozen books. Of those currently in print, *Eve Arnold's People* (Thames & Hudson, 2009)

offers a collection of her best portraiture, while *Eve Arnold: Film Journal* (Bloomsbury, 2002) focuses on her work on movie sets. Many of her other books are available second-hand on www.amazon.co.uk.

Websites: More of Arnold's images can be viewed on www.magnumphotos.com. John Tusa's 2008 Radio 3 interview with Arnold can be found by going to www.bbc.co.uk/radio3 and searching for 'Eve Arnold interview'.

Above: Black and white children at a party to introduce mixed schools, Virginia, 1958



© EVE ARNOLD/MAGNUM PHOTOS

Biography

1912

Born on 21 April in Philadelphia, Pennsylvania, one of nine children, to Russian-Jewish immigrant parents

1940s

Works in a photo-finishing plant in New York City, where she quickly rises to the post of manager

1948

Studies photography under Alexey Brodovitch at the New School for Social Research in New York

1951

Robert Capa invites her to become the first woman associate member of Magnum Photos

1952

Photographs Marilyn Monroe for *Esquire* magazine and they become friends

1957

Becomes a full member of Magnum Photos

1962

Moves to London while her son, Frank, is educated at Bedales boarding school and she remains a UK resident

1979

Makes the first of two trips to China to shoot an extensive documentary project on the country

1980

In China, her first major solo exhibition, is held at the Brooklyn Museum, New York

1995

Elected a Master Photographer by the International Centre of Photography in New York and made a Fellow of the RPS

2003

Awarded an OBE for her services to photography

Left: Marilyn Monroe during the filming of John Huston's *The Misfits*. Reno, Nevada, 1960

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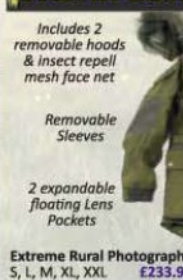
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Gary Fong GearGuard combination lock and security cable £20.34, body lock £25.14, lens lock £33

For more information visit www.bbjiimports.com

GARY Fong's GearGuard range provides a simple-to-use and reasonably priced method for safeguarding your camera equipment against theft. Currently, there are options for a camera body, lens and clip-fastened bags. Each of the options can be used with your own lock or with the company's combination lock and security cable. At 36in (91cm) and made of braided steel, the cable is flexible and repels even a wire-cutter attack.

The body lock works by attaching a plate via the tripod bush; a security plate then slides over it, and a lip prevents the plates being unscrewed. Once attached, the equipment can be securely fastened to a fixed object using the cable and combination lock. The lens lock works in the same way and is attached instead of a lens cap. It is available in Canon, Fujifilm and Nikon versions.

Each lock is made from a tough plastic. The GearGuard is an innovative, simple-to-use and cost-effective system, but it does require a suitable place for attaching the cable. Handily, the body lock can be kept on the camera while shooting, and it can be attached to a tripod by removing the outer security plate. All prices quoted include VAT and postage. **Tim Coleman**



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BILLINGHAM has a history of producing well-crafted, stylish camera bags. Two new fStop bags stick to this tried-and-tested formula, with the smaller version, the f2.8, on test here. The bag's external dimensions are 250x300x170mm and a rigid structure with thin internal foam ensures that gear is protected. Access to the main compartment is quick via the flap, but is also firmly secured by the flared-end leather closure tabs so gear is safe inside.

An internal padded lid means the flap can remain open while kit stays protected. Two Velcro padded dividers attach to the Velcro bands running across the width of the main compartment, and these enable various configurations for stowing a DSLR camera body with one or two lenses and a flashgun. Three full-width pockets – at the front under the flap, inside at the back and hidden on the outside on the back of the bag – can store various accessories, but only the rear pocket has a zip. Extra AVEA pockets can be attached to the side of the bag for further storage and the fStop is available in khaki and black. The Billingham fStop is a classy, if a little expensive, option. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 1100D

The new 12-million-pixel entry-level Canon DSLR takes to the stage with HD video capture and on-screen feature guide.

AP 9 April

Studio flash head round-up

We look at 17 different flash heads to find the best for your budget.

AP 9 April

Epson Stylus Photo R3000

Epson's latest A3+ printer brings style and functionality to large-scale home printing, with larger cartridges to keep the cost per print down.

AP 16 April

Fujifilm FinePix X100

Fujifilm's new high-end compact camera features an impressive 12-million-pixel APS-C sensor.

AP 23 April

Nikon Coolpix P500

With a huge 36x optical zoom, the Coolpix P500 could be the best bridge camera yet.

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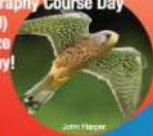
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Canon EOS 600D

Initially, the Canon EOS 600D may seem nothing more than a slight upgrade from the EOS 550D, but the newcomer actually owes much to AP's Product of the Year 2011, the EOS 60D. We find out how the new 18-million-pixel camera handles

Richard Sibley
Technical writer



IN ANY competition, if you stand still your rivals are likely to overtake you, so if you want to stay ahead you've got to keep moving. This is why Canon has released the EOS 600D just a year after it announced the EOS 550D. A few quizzical eyebrows may be raised at this because at first glance there seems to be very little difference between the two. For instance, both share the same 18-million-pixel sensor, Digic 4 image processor and maximum ISO 12,800 sensitivity. However, such overt similarities are deceptive because

the new camera has actually adopted a few features from the next model up in the range, the Canon EOS 60D, which won both the Enthusiast Camera of the Year and Product of the Year at this year's Amateur Photographer Awards.

Among the features the EOS 600D inherits from this prize-winning model are an articulated 1.04-million-dot, 3in screen, in-camera wireless flash control, a Basic+ exposure mode and creative filters. So, while there are differences in the build and handling of the 600D and 60D, in terms of their specification the two cameras are, at least on paper, remarkably similar.

Interestingly, every other three-digit EOS camera has a different resolution of 6, 8, 10, 12 and 15 million pixels in the EOS 300D, 350D, 400D, 450D and 500D respectively,

AT A GLANCE

- 18-million-pixel CMOS sensor
- Articulated, 1.04-million-dot, 3in screen
- ISO 100-12,800
- Street price approx £750
- New Basic+ mode
- Wireless flash control

so it would be logical to assume that the EOS 600D should command an even greater pixel count. However, its resolution has plateaued, and remains the same as that of the EOS 550D. Now, Canon says that for the time being the 550D is not being officially discontinued, but will remain in the EOS range with a reduced price. In light of this, I can't help wondering whether the new features of the 600D will prove tempting enough for enthusiast photographers to buy it, rather than the less expensive 550D or better-specified 60D.

FEATURES

As already mentioned, the Canon EOS 600D has an 18-million-pixel CMOS sensor and uses the company's Digic 4 image processor. This produces images that measure 5184x3456 pixels and can be saved as JPEGs or 14-bit raw files. Unlike the Canon EOS 60D, the 600D does not allow you to choose the size of the JPEG file when shooting raw and JPEG simultaneously, and nor is there the option to save raw and small or medium JPEG files simultaneously, only large JPEG files. This feature is quite useful on the EOS 60D as it allows small JPEGs to be used for quick reference, therefore saving the space on the memory card that a large JPEG file would take up.

Another facet of the 60D's specification that the 600D does

not replicate is the shooting rate. The 60D shoots at up to 5.3fps for approximately 58 JPEG images or 16 raw images, while the 600D shoots at the same rate as the EOS 550D: 3.7fps for approximately 34 JPEGs or 7 raw images. The 60D also has a 1-stop faster maximum shutter speed of 1/8000sec compared to 1/4000sec on the 600D. That said, for most entry-level DSLR users, the 1/4000sec shutter speed and 3.7fps shooting rate will be perfectly adequate, as only those pursuing an interest in sports or wildlife photography will find the 60D's extra speed advantageous.

For a long time EOS-system users required the Canon ST-E2 Speedlite Transmitter to control external flashguns. However, the company introduced in-camera wireless flash control with the EOS 7D and this has since appeared in the 60D and now the 600D. This is great news for creative photographers, particularly with two new Canon Speedlites – the 320EX and the 270EX II – expected to go on sale in the next few weeks.

Canon has really designed the 600D so that photographers can be as creative as possible, and it includes a number of features designed for changing the look of images

in-camera. The first is an option to change the aspect ratio from the standard 3:2 to 16:9 or 1:1. The effect can be previewed when using live view and the images created have a maximum size of 5184x2912 pixels (approx 15.1 million pixels) and 3456x3456 pixels (approx 11 million pixels).

Like Olympus, Canon has introduced a range of Creative Filters, including grainy black and white, soft focus, toy camera and fish-eye, each of which can be applied to captured images during playback. Both the creative filters and the image aspect ratio adjustments are both found in the 60D, but not in the 550D.

Of the few 'physical' changes from the Canon EOS 550D, the screen is the most obvious. While it is of the same specification as that used in the 550D and 60D, it is a vari-angle screen like that of the 60D. Another feature bequeathed by this model to the 600D is the ability to give each image a star rating, which will help you sort and order images in catalogue and browsing software such as Adobe Bridge, Lightroom and Elements. However, the 600D has no in-camera level and its smaller battery is the same as the one used in the 550D.

For the enthusiast photographer on a budget the Canon EOS 600D is extremely well specified, with the highlights being the 18-million-pixel sensor and the high-resolution articulated rear screen.

7/10

BUILD AND HANDLING

Thanks to the addition of the vari-angle screen, the EOS 600D's stainless steel and polycarbonate body weighs 570g, whereas the EOS 550D weighs 530g. A textured rubber finish, which has been added to help increase grip on the left-hand side of the camera, also contributes to the increase in weight. The 550D's viewfinder sensor, which switches the rear screen off when the camera is held to the eye, is missing from the new model.

To compensate for this loss, the display button has been moved to the camera's top-plate. This simply turns the rear screen on and off, while the info button changes what is shown on the screen. Like the 550D, live view and video have their own dedicated button just to the right of the viewfinder.

It is in the 600D's build and handling that differences with the EOS 60D are most pronounced. Its body is aluminium rather than stainless steel, and it is surrounded by polycarbonate. It also has a second LCD panel on its top-plate, which displays the shooting settings, and a quick control wheel around the directional controls. Overall, the 60D is the more substantial camera, with appropriate weather sealing to satisfy those who will put the camera to a more rugged test than users of the 600D.

Anyone who has used a DSLR should have no problems using the 600D. All the buttons are logically placed and, like almost all digital cameras, navigation takes the form of a four-directional control with an OK selection/confirmation button in the centre. This is used

FEATURES IN USE

BLACK & WHITE FILTERS

WHEN using a digital camera, there is no need to use coloured filters over the lens to alter the contrast of black & white images. Instead, you can achieve the same result by loading an image into editing software and using the colour channel mixer when converting to monochrome.

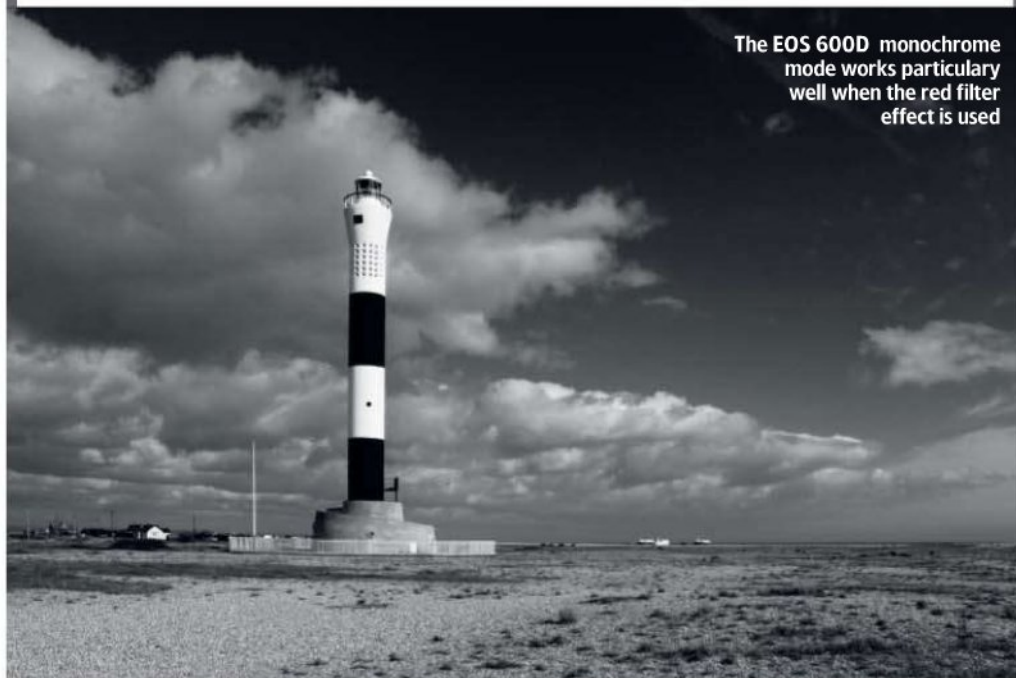
Usefully, the EOS 600D has the ability to add a filter effect to its monochrome images. There is a choice of yellow, orange, red and green filters, with each making their respective colour lighter in the scene and opposing colours darker. For example, a red filter will lighten any red colours while darkening cyan, blue and green. Red filters are generally used to create a higher contrast, as blue skies become a lot darker. An orange filter has a similar but less intense effect, while yellow lightens greens and darkens deep blues. A green filter lightens green foliage and skies, but darkens reds, magentas and purples.

The in-camera filter effects are only applied to JPEG images, leaving the raw files untouched for editing on a computer. Where the filters prove useful



is for letting you see the potential in a scene that you may otherwise overlook. By using the black & white filter settings, and by also altering the exposure and contrast, it is possible to create some really great images that may have gone unnoticed. If you wish to produce more detailed conversions, shoot both raw and JPEG images simultaneously and use the colour channel mixer when converting the colour raw files into black & white.

The EOS 600D monochrome mode works particularly well when the red filter effect is used



not only to navigate the camera's main menu, but also the quick settings menu.

By default, all the exposure and image settings are shown on the screen. These can be accessed and changed by pressing the quick menu button on the rear of the camera, but the most regularly used settings have their own dedicated buttons. White balance, AF, creative style, shooting mode and AF point selection can all be accessed via buttons on the rear of the camera, while ISO sensitivity is found on the top-plate. The set button can also be customised to operate another function, such as image quality.

Within the menu of the EOS 600D there are a wide range of options for customising the camera, and while they may not be as extensive as those of the EOS 60D, they should suit the needs of most entry-level and enthusiast photographers. The most notable options are the mirror lock-up and the ISO expansion from ISO 6400 to ISO 12,800.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With an 18-million-pixel sensor, the Canon EOS 600D is capable of reaching almost 30 on our resolution chart. This is only when shooting raw images at a sensitivity of ISO 100 or ISO 200, because when the ISO sensitivity increases the resolving power decreases. However, even at the maximum extended ISO 12,800 setting there is still a lot of detail, although noise starts to have an effect.

Like most other Canon DSLRs, the JPEGs produced by the EOS 600D seem soft in comparison to the raw files. It is worth increasing the sharpness setting in-camera slightly to get the best results. Thankfully, the raw files can be sharpened a lot compared to JPEG files, and it is a similar story when applying noise reduction.

In-camera JPEGs do suffer a drop in detail as noise reduction kicks in and they appear slightly smudged. However, I found that the colour noise is easily reduced in raw-conversion software and, if you don't mind a little luminance noise at higher sensitivities, images still have a lot of detail. I found this particularly impressive when shooting at ISO 6400 at night, under street lighting. Noise was visible, but generally very well controlled given the high sensitivity.

27/30

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

With 95% coverage and approximately 0.85x magnification, the EOS 600D's viewfinder remains unchanged from the one found in the EOS 550D. It is large and bright and, most importantly, I was able to focus manually with a fair degree of accuracy.

For absolute accuracy when focusing manually, it is far better to use the very impressive 1.04-million-dot, 3in LCD screen, because when the 10x magnification option is combined with the high-resolution screen, it is possible to check the finest of details.



Contrast-detection AF used in live view mode is fairly quick to perform a focus fine-tune, but if the subject is way out of focus it is slow searching back and forth to find the highest point of contrast, and therefore focus. I found that the quick AF live view mode was my preferred way of working. This requires you to compose the image using live view and, when the shutter is pressed, the mirror returns to its down position, which pauses the live view and allows phase-detection AF to

While JPEG images have a reasonable level of noise control, far better results can be achieved by shooting and editing raw images

take place. Once focused, simply keep your finger held down to take an image.

When shooting at low angles, the articulated vari-angle screen is really useful and encourages creativity. It is surely only a matter of time before articulated screens become standard on all DSLRs, including professional models, particularly with video capture being available on many models.

Those interested in shooting video with the EOS 600D will be pleased with the image quality, as there is no discernible sensor wobble. There are a few different resolutions, but most users will probably opt for 1920x1080 pixels, with a choice of 25fps or 24fps when shooting PAL footage. A 1280x720-pixel resolution is also available at 50fps. Audio is recorded in mono, but there is an external mic socket on the side of the camera. Video footage is saved as MOV files using H.264 compression, with a maximum duration of 30 minutes and a top file size of 4GB.

New to the EOS 600D is a video snapshot mode. This allows clips of two, four or eight seconds to be recorded and saved to a library. The clips are then automatically saved and stitched together to form an entire video. Background music can also be added. This is a good idea to encourage people to be more creative by taking many shorter clips from different angles, rather than one long continuous sequence. However, I preferred using the basic in-camera editing function to trim the start and finish of each of my video clips.

8/10

WHITE BALANCE AND COLOUR

On days with bright blue skies I like nothing more than to switch a camera to its vivid mode and shoot bright, punchy images. At first I was a little disappointed that the EOS 600D



does not include such a mode as a default, although I found the standard setting to be quite punchy. There are also three user picture styles that can be saved, and I used one of these spaces to create my own vivid style with the standard setting as the basis and increasing the saturation and contrast by +1.

Generally, colour reproduction is very good, with portrait, landscape, neutral and faithful picture styles to choose from. Faithful is a particularly useful setting, producing much more realistic hues and tones than the punchier standard mode and the flatter, more muted neutral setting.

The EOS 600D also has a monochrome setting that allows the sharpness and contrast level to be adjusted, as well as offering filter and toning effects. I enjoyed the red filter effect, which I combined with a slight increase in contrast and underexposed by 0.6EV to get really contrasty images. For more on the black & white filter effects see *Features in use* on page 46.

In natural light the camera's AWB setting produces nice neutral images. Although it is a little more difficult to predict how the EOS 600D will handle artificial light at night, generally it leaves in the warm glow from tungsten lighting but is much more adept at neutralising the colour cast from fluorescent lights. Switching to the tungsten white balance setting removes the cast completely.

Although the EOS 600D has a custom white balance feature that allows you to set the white balance by taking a image of a neutral subject, manual Kelvin adjustment is also available. There is also the option to slightly tweak the strength of each preset to fine-tune the result.

9/10

DYNAMIC RANGE

When DxO Labs recently tested a pre-production sample of the EOS 600D, the lab rated its dynamic range at 11.5EV. It also rated the EOS 550D with the same dynamic range, and given that they use the same sensor and processor you would expect the production samples of the 600D to be the same.

In practice, I found that the dynamic range of the 600D was good without being outstanding. I was able to lighten the shadow areas of an image to recover detail and, thanks to the evaluative metering system attempting to preserve highlights in most situations, there were few burnt-out highlights.

8/10

METERING

Judging how to correctly expose images taken by the EOS 600D is a 63-zone evaluative metering system. One thing to note is that the evaluative metering is linked to the AF point, so it will take the area you are focusing on into account. It is important to remember this if you are the type of photographer who focuses using the centre AF point before recomposing.

Facts & figures

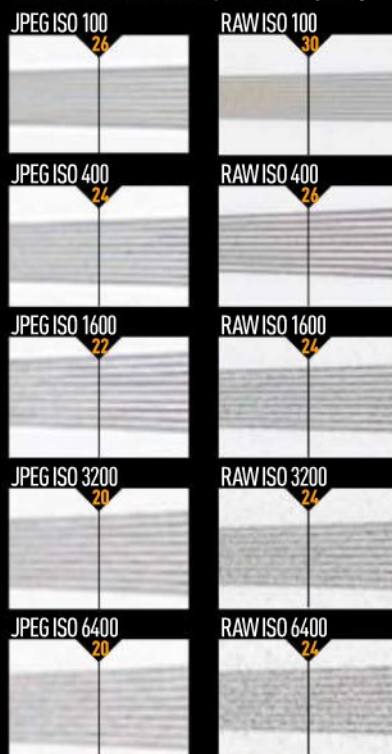


Street price	Around £750 including 18-55mm kit lens
Sensor	18-million-effective-pixel CMOS sensor
Output size	5184x3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and Creative Auto
Metering system	63-zone evaluative metering (linked to any AF point), centreweighted, partial (9%) and spot (4%)
Exposure comp	+5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	3.7fps for 34 large/fine JPEG files or 6 raw images
LCD	Articulated, 3in LCD with 1.04 million dots
Viewfinder type	Pentamirror
Field of view	Approx 95%
Dioptr adjustment	-3 to +1 dioptr, 19mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920x1080 pixels (at 30fps, 25fps or 24fps), 1280x720 pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion LP-E8 battery
Connectivity	USB 2.0 Hi-Speed
Weight	530g without battery or card/s
Dimensions	128.8x97.5x75.3mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Pentax 18-55mm f/3.5-5.6 AL lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Although there is a plenty of detail captured by the EOS 600D's 18-million-pixel sensor, JPEG images are by default a little soft. However, raw images produce much sharper results



FOCAL POINTS

Hotshoe

The EOS 600D's hotshoe allows compatible flashguns to be used, but the camera can also wirelessly control compatible Canon Speedlites, including the new 320EX and 270 EX II

Live view/movie button

When in image capture mode, this button switches the EOS 600D to live view shooting. In movie mode, it starts and stops video capture

LCD screen

The impressive 1.04-million-dot screen is the same as that found on the EOS 550D and EOS 60D, but like the 60D it is articulated via a hinge at its side

Quick menu

This button activates all the shooting options shown on the rear screen, enabling them to be changed quickly



Camera shown actual size

Lens stabilisation

Like other Canon cameras, the EOS 600D does not feature in-camera, sensor-based image stabilisation.

Battery life

The EOS 600D uses the same LP-E8 battery as the EOS 550D. Canon claims this can take 440 images, although 1,100 are possible with the LP-E6 battery of EOS 60D.

Viewfinder

A range of accessories is available for the EOS 600D's viewfinder, including the Eyepiece Extender EP-EX15II and Angle Finder C.

Camera Raw support

Adobe has recently released public beta versions of Camera Raw 6.4 and Lightroom 3.4, which both support the EOS 600D. Expect the final version to be issued soon.

Creative auto



Live view



Playback histograms





Generally, the evaluative metering of the EOS 600D works very well producing correctly exposed images

Three other modes are also available and, as well as centreweighted and 4% spot metering, partial metering is also featured on the camera. This latter mode can be used to meter an area that is larger than the centre spot, taking up 9% of the frame, but it will not factor in the surrounding image, like the centreweighted option does. Therefore, partial metering is very useful when photographing backlit subjects.

With exposure compensation quickly at hand for making minor exposure adjustments, most photographers should find the results produced by the evaluative metering suitable for most situations. Under bright sunshine and blue skies, I found that the EOS 600D tends to underexpose images slightly in an attempt to preserve highlight detail. While this is obviously preferable if you are shooting raw images, for JPEG shooters I would recommend increasing the exposure compensation by +0.3EV for more print-ready images.

The EOS 600D quite naturally overexposes darker scenes to brighten them. When shooting street scenes at night I found the exposure time had to be reduced by as much as -1.3EV to retain some of the moody atmosphere in the image. Using centreweighted metering also helped ensure that the centre of the street was given priority in this situation.

What I found with the 63-zone evaluative metering system is that it is quite predictable. I found out very quickly how the camera would react in different situations and used this knowledge to dial in the appropriate exposure compensation. By combining the change in EV with different picture styles and different strengths of the Auto Lighting Optimiser, there is a lot of freedom to really refine the JPEG images produced by the camera.

Those photographers more inclined to point-and-shoot operation are accommodated by a number of scene and automatic exposure modes. Scene intelligent auto is an advanced version of the standard auto mode that adjusts the exposure settings,

scene mode and image style appropriately – it is similar to the intelligent auto mode found in Panasonic cameras. When a little more control is required, creative auto mode allows control of some basic settings, such as background blur, which adjusts the exposure compensation and white balance according to a preset image style. Both of these automatic modes will satisfy photographers using a DSLR for the first time.

8/10

AUTOFOCUS

Although on paper the EOS 600D's nine AF points may seem rather lacking in quantity, it is worth remembering that the Nikon D3100 and D5000 only have two more with 11 each. Sony's Alpha 33 and 55 have 15 points, with three of these being the more sensitive cross-type. So, at the entry and affordable enthusiast end of the market, large numbers of AF points aren't common and neither are they really needed. While sports and wildlife photographers may benefit from being able to track focus precisely, the more general photography undertaken at entry level will be well catered for by a smaller number of AF points.

The EOS 600D is very snappy when focusing, with the nine AF points well spread out across the viewfinder. The centre AF point is a cross-type sensor and I found that focusing was fastest using this point, and it was less prone than the other points to 'fidget' with lower contrast subjects.

When using the 18-55mm kit lens, it does take around 0.4secs to focus from its closest distance to infinity. However, you will rarely have to focus from one extreme to another, and for the most part the AF is very responsive.

Given that the EOS 600D has the same AF system as the much more expensive EOS 60D, it is no surprise that the system in the 600D is more than good enough for entry-level photographers. Don't be fooled by the lack of AF points.

8/10

Competition



Sony Alpha 55

TESTED AP 20 NOVEMBER 2010



Nikon D3100

TESTED AP 30 OCTOBER 2010

WITH a 14.2-million-pixel sensor, the Nikon D3100 has four million fewer pixels than the EOS 600D. Although this may seem like a huge number, at 300ppi, full-resolution images produced by the EOS 600D are 43x29.5cm compared to the D3100's 39x26cm, so the difference is not that great. Costing around £400, the D3100 is also some £350 cheaper than the EOS 600D, though it has a far lower quality screen. The better Nikon D7000 is more expensive and targeted at the same level as the Canon EOS 60D.

At £600, the Sony Alpha 55 is an interesting option. The translucent mirror technology allows an impressive 10fps frame rate with autofocus, plus 16.2-million-pixel resolution. However, some may be wary of the electronic viewfinder.

Verdict

THE EOS 600D is more of a tweaked EOS 550D than a completely new model, and despite what Canon has said it is really a replacement for the older model. However, it should also be thought of as a cut-down version of the EOS 60D. When the new camera is looked upon in this light, it is certainly a very attractive proposition.

I enjoyed using the Canon EOS 600D and was pleased with the images I took. Despite the fact that it is obviously aimed at those wanting their first or second DSLR, more experienced photographers won't be disappointed with the image quality, even if the build doesn't match the feel of a high-end camera.

The AF, metering and image quality are all very good, and the addition of the vari-angle screen is great. Wireless flash control is also a boon for existing Canon users, yet there is no real reason to upgrade from the EOS 550D. However, those with earlier models like the EOS 450D and EOS 400D shouldn't hesitate to make the step up, as they will be impressed with the high resolution and relatively low image noise.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Enthusiast DSLR Rated Very good										
83%	FEATURES	7/10								
	BUILD/HANDLING	8/10								
	NOISE/RESOLUTION	27/30								
	DYNAMIC RANGE	8/10								
	AWB/COLOUR	9/10								
	METERING	8/10								
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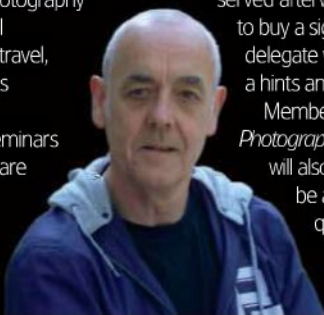
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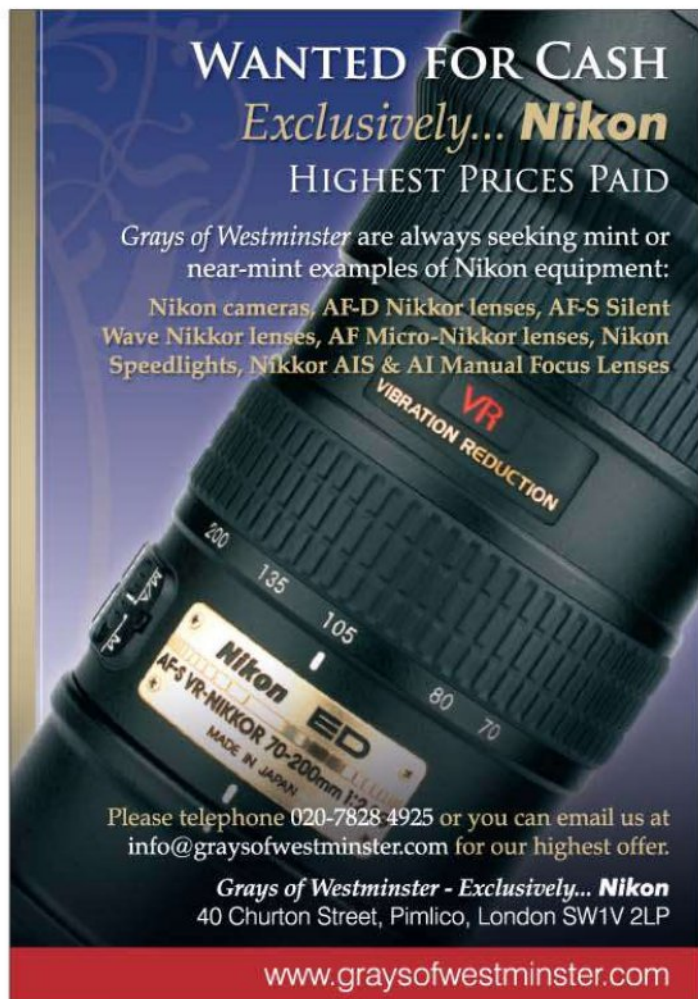
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Hasselblad H4D-31

Priced just under the £10,000 mark, the **Hasselblad H4D-31** is aimed at professionals looking to move up from a 35mm-style DSLR but in many ways it is a very different offering

Mat Gallagher
Deputy editor



THERE is a definite divide, a line in the sand as it were, between those who shoot medium format and those who choose a 35mm-type camera: both formats are used by professional photographers for their different merits, but the mindset appears to be different. The 35mm users were quicker to swap over to digital imaging as they are often driven by the speed at which they can take an image over the quality. However, as high-end professional DSLR models with full-frame 35mm sensors reached higher resolutions, even some medium-format users traded in their cameras and made the switch. For sports and press photographers the benefits are obvious,

but even landscape photographers opted for the more compact form of the SLR over the larger bodied medium-format models.

Medium-format cameras essentially offered an easier upgrade to digital imaging than their 35mm-style cousins. This was due in many cases to the film back being a separate part, which meant that a digital back could simply be fitted in its place. However, this came at a huge cost and often produced images of much lower resolution than was possible by scanning a negative. Digital SLRs also added more than just the sensors, with advances made to metering, autofocus and burst modes that improved the performance and usability of the cameras.

Hasselblad offered the first digital version of its H1 camera in 2004, and although still a modular system, it included a 22-million-pixel back. The latest range of H4D cameras was introduced in 2009, initially with a 50-million-pixel or 60-million-pixel

AT A GLANCE

- 31-million-pixel CCD sensor (33.1x44.2mm)
- 3in, 230,400-dot screen
- Lossless 3FR raw shooting (around 40MB)
- ISO 100-1600
- CompactFlash memory
- Street price £9,500 (body including sensor back and HVD 90x viewfinder)

back. At the photokina show in Germany last year, the company announced the 31-million-pixel H4D-31, pitched as an entry into the Hasselblad system and in direct competition with Pentax's long-awaited digital medium-format 645D.

FEATURES

The principal advantage of a medium-format-type camera comes from the quality it is able to deliver, and this is a result of the optics and sensor. Compared with a full-frame 35mm-style DSLR sensor, the 31-million-pixel CCD on the H4D-31 has a surface area roughly 1.7x larger and, despite the higher pixel count, still has physically larger photosites than those of either the Nikon D3X or the Canon EOS-1Ds Mark III professional-level cameras. Files are saved in Hasselblad's native 3FR raw format with a compressed size of roughly 40MB per image, which is a lossless compression that is claimed to reduce required storage space by 33% compared to Adobe's DNG format. The camera produces a 4872x6496-pixel image, which equates to a 16x21.5in print at 300ppi, or just shy of an A2 paper size. Not having the ability to output an accompanying JPEG file will seem a little strange to a 35mm-style DSLR user, but it means that heavy processing can be saved for the PC or Mac.

The camera allows an ISO range of 100 to 1600, which is more than sufficient for most shooting





situations on this type of camera.

The capture rate is around 0.7 frames per second, or 42 frames per minute – time enough for the flash heads to refresh between shots. The H4D-31 uses compact flash for storage and can make use of the full 90MB/s transfer speeds of the Extreme Pro cards. It also features a FireWire 800 connection to allow the camera to be tethered directly to a computer and save images straight to the hard drive.

Hasselblad H-series cameras are modular in their make-up. This means that the included viewfinder can be swapped for a waist-level chimney finder, a GPS receiver can be added, and the sensor unit can even be detached and then reattached to any view camera with a Hasselblad H adapter. There are currently 11 H-series lenses ranging from 28mm through to a 300mm f/4.5 (an equivalent of roughly 22mm and 240mm on 35mm format respectively), all with autofocus. C-type lenses from the V system can also be mounted using an optional CF lens adapter. The sample we used came with the 35-90mm f/4-5.6 HCD and Macro 120mm f/4 HC lenses.

The H4D-31's metering system offers a choice of spot, centreweighted and centrespot, but no sign of a full evaluative mode. The interesting part, though, comes in the camera's focusing. The autofocus is a single-point system but comes with a few tricks up its sleeve, namely a new AF assist light and a facility called True Focus. When shooting with a shallow depth of field, focusing with the centre point and then recomposing can result in a slight change in focus distance as the camera is tilted. The Absolute Position Lock processor features sensors to detect the angle of the camera and adjust the focus if needed. This allows the subject to remain at its sharpest.

The shooting modes allow a choice of PASM settings, but the camera also allows you to load and save profiles that control a wide range of the features, much like custom modes. Built into the viewfinder module is a pop-up flash – a very unusual but welcome addition to such a professional camera, and great for adding fill-in or triggering other flash heads.

PERFORMANCE AND HANDLING

Medium-format cameras are big and heavy, and the H4D-31 is no pocket-sized model. It weighs around 2.3kg with the 80mm lens, which is about 200g heavier than a Nikon D3X with a 24-70mm lens, yet it is surprisingly comfortable to hold. The grip is exceptionally deep, allowing you to get a really solid hold, and the camera balances well with a decent piece of glass on the front. The grey plastic finish, however, feels a little cheap – unlike the new stainless-steel edition of the H4D-40. Whereas Pentax's latest medium-format offering, the 645D, has brought a more consumer DSLR-like layout to the buttons, the buttons on the H4D-31 feel like they have been added almost at random. This is perhaps due to

Facts & figures

RRP	£10,794
Sensor	31-million-pixel CCD
Output size	4872x6496 pixels
Focal length mag	0.79x (to 35mm)
Lens mount	Hasselblad HC/HCD
File format	Lossless 3FR raw
Compression	1-stage raw
Colour space	Hasselblad Natural Colour Selection
Shutter type	Central lens shutter
Shutter speeds	32-1/800sec plus bulb
Max flash sync	Any speed
ISO	100-1600
Exposure modes	Program, program (variable), aperture priority, shutter priority, manual
Metering system	Spot, centreweighted, centrespot
Exposure comp	±2EV
White balance	Daylight, shade, cloudy, flash, fluorescent, tungsten
White balance bracket	N/A
Drive mode	Single, self-timer, continuous
LCD	3in, 230,400-dot LCD
Viewfinder type	90° reflex finder
Field of view	100%
Dioptre adjustment	-5 to +3.5 dioptre
Focusing modes	Single, continuous, manual, True Focus
AF points	Single point with True Focus
DoF preview	Yes
Built-in flash	Yes (GN 12m @ ISO 100)
Video	No
External mic	No
Memory card	CF (UDMA compatible)
Power	Rechargeable Li-Ion, 1850mAh
Connectivity	FireWire 800
Dimensions	153x131x213mm (with lens)
Weight	2,290g (with HC 80mm lens and battery)

HASSELBLAD (UK) LTD, 385 Centennial Avenue, Centennial Park, Hertfordshire WD6 3TJ. Tel: 0208 731 3250. www.hasselblad.co.uk

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the H4D-31's progression from earlier models, and the company not wanting to make too many changes for long-time Hasselblad fans, but for a 35mm-style user their positioning seems less than organised. The buttons themselves are also small and rubberised, much like the small buttons on a remote control. The control dials, however, are well placed at your thumb and first finger, to allow quick adjustment of settings.

The menu system is also a little disordered, due to it being divided between a menu within the top-plate LCD and the rear screen on the sensor unit. The latter menu allows adjustment of white balance, ISO and card formatting, while the former menu provides the autofocus, flash, shooting

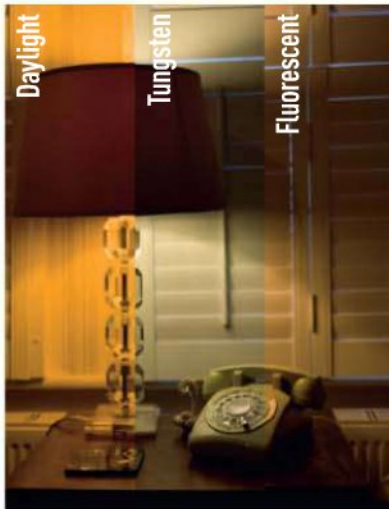
NOISE LEVELS

The images below show the same scene, shot at varying ISO values. With noise reduction applied before the raw conversion, it is possible to keep the noise under control. However, there is a gritty texture of luminance noise that remains, especially in the highest 1600 ISO shot. For this reason it is best to keep to the 100, 200 or 400 ISO settings for precision work.



mode and metering settings, among others. One saving grace here is that once your camera has been set up to how you like to shoot, there is little reason to enter the menus in any depth, especially with the aid of the profiles.

While a lack of multi-point AF, tracking modes and the like can make the H4D-31 seem primitive, its focusing is functional and fast. The AF beam for low-light focusing is pretty powerful and had no problem finding pinpoint accuracy in some really dark locations. The True Focus arrangement is certainly very clever and its motion-detection technology has more in common with a Nintendo Wii games controller than a professional camera. It seemed to



do the job and, as proof, my images were extremely sharp when using it.

IMAGE QUALITY

For my outdoor shoot with the H4D-31, I used a Profoto flash kit with B3 battery pack, a single head and dish reflector, triggered with an Air Sync remote, all hired from the Pro Centre. The H4D-31 uses Hasselblad's Natural Colour Solution (HNCS) to produce lifelike colours and it certainly lives up to expectations. Using the flash white balance preset, the colours appeared rich and warm. For non-flash shooting, the sunny white balance performed well leaving a slightly warm but not unpleasant image. Indoors, the tungsten setting performed reasonably well leaving some natural warmth. There is the ability to set a custom white balance by taking a reading or choosing a Kelvin value, but there is no auto setting. None of this is really an issue, however, seeing as all shots are recorded in a non-processed raw format anyway.

The 31-million-pixel sensor is very impressive, being outresolved only by the 40-million-pixel 645D and H4D-40 on



our test chart. The detail at 100% is a clear indication of that. Just a touch of sharpening is needed in the processing to reveal the true detail in the files and leave the shots look staggeringly real. Noise appears at fairly low ISO values, and even at ISO 400 there were signs of colour noise in shadow areas. This is easily removed with some noise reduction, however. The camera is capable of shooting at up to ISO 1600, but this gives quite a gritty texture that is difficult to remove without destroying the detail.

The metering system offers a range of centreweighted, spot and centrespot options. There is no evaluative or multi-zone option, but as a camera that is principally

Above: The Natural Colour Solution does an impressive job of reproducing skin tones and textures in a lifelike manner

Top left: Indoors, the tungsten balance (middle) maintains a slightly warm glow from the light for a more natural scene

suited to studio and portrait work, the centreweighted and spot options are more useful anyway. The advantage of the H4D-31's central lens shutter system, unlike the focal plane shutters of 35mm-style DSLRs and even Pentax's 645D, is that flash sync can be maintained at any shutter speed. Exposure is also fine-tuned using the True Exposure system to account for slight changes in shutter speed when stopping down. Results are impressive, with images generally kept slightly underexposed by between 1/2 and 1/3 of a stop to maintain highlight detail.

VIEWFINDER AND LCD

The HVD 90x viewfinder, which comes as standard on the H4D-31, offers an eye-level view with a 3.1x magnification and 100% field of view. It also has a much wider dioptre adjustment range than on 35mm-style DSLRs. The image is exceptionally bright and clear, making composing and focusing a pleasurable experience compared to the relatively small finders on SLR cameras. The prism head also incorporates the built-in flash unit. The alternative waist-level finder is available for £282, which includes a magnifier that can be flipped away for viewing from a distance.

The rear LCD is part of the sensor unit and, considering the specification of the sensor and age of the product, it is a little disappointing. It performs well enough for a quick view of the image as a whole, but when zooming in to check sharpness it fails to resolve as much as the zoom function allows, and takes a few seconds each time to load the image. This may be as much down to the preview file from the raw data as the screen and it is not an issue if working tethered to a computer, but it was a concern when out in the field. The screen's resolution is just 230,400 dots and, when considering entry-level DSLRs now offer more than one-million-dot resolutions, it seems slightly behind the times. **AP**



The 31-million-pixel sensor is capable of resolving super-fine detail, while the True Focus system ensures that the precise focus point is maintained even when recomposing

Verdict

USING a medium-format camera, whether digital or film, is a very different experience to using a 35mm-style SLR camera. For those looking to step up – as Hasselblad is targeting with this model – the Pentax 645D offers a much easier progression. The operation of the H4D-31 is very alien to 35mm-style users and does take some getting used to. That said, there are plenty of benefits once you make the move. The image quality will always be the main reason to upgrade and in this way users will not be disappointed. There are some clever additions that have brought this camera up to date and the focusing system in particular is impressive. For studio use the H4D-31 does make sense, as it does when working with a large set-up on location. There are sacrifices to be made in the camera's handling and performance, however, and it would be nice to see this developed further to provide an easier upgrade.

AskAP

Let the AP team answer your photographic queries

MEMORY AID

Q I'm planning to buy an Apple iMac, but am wondering whether to get the fastest processor or to spend the cash on other upgrades for it, like RAM. In the custom-build options, I can go for a 3.6GHz processor instead of a 3.2GHz chip for £164, or double the RAM up to 8GB for £160. Which is the best option? Am I right in thinking I can always increase the memory later, but I have to decide on processor speed now? **Lisa Dowling**

A I can see the logic in what you are saying about the faster processor, Lisa, but in reality you will get a bigger performance increase through expanding your memory (RAM) as much as possible. In digital photography your computer has a lot to hold in its memory. There's the operating system and imaging software for a start, but then also the images you are editing, which can be sizable. Once you start editing them, Photoshop or Elements starts to remember history states, so you can undo your actions, but these also take up memory. Add in a few layers and soon you have a monster.

If your PC or Mac cannot hold everything it needs in RAM all at the same time, then it writes some information to the hard disk in order to cope. This swapping back and forth of data is a time-consuming process, and slows down your system considerably, no matter how fast

the computer's processor.

Just one thing, though: you can get better value for money buying memory from a third-party company like Crucial (www.crucial.com) than from manufacturers. If it comes in under budget it might be possible to do both options. **Ian Farrell**



HDR ALTERNATIVE

Q I have read a lot in AP about HDR (high dynamic range) as a solution for equalising exposures in high-contrast situations, but I struggle with having to make three bracketed exposures. Details in the landscape often move between exposures (trees, water and so on) and therefore don't match up properly in the final image. Why can't I just generate three exposures from a raw file and make an HDR in this way? **Jacob Martin**

A Actually, you *can* make an HDR image in this way. The long-winded method is to create three JPEG

files from your raw converter software at the correct exposure, at -2EV and at +2 EV. These can then be used in the same way as individually shot frames, and nothing will have moved between them.

However, the downside is that image quality is not as good. Noise is more prevalent, perhaps due to the underexposed frame, and the amount of dynamic range expansion is not as high as from three properly exposed frames. However, HDR imaging software, like Photomatix, can now take just one raw file and create a pseudo HDR file that expands on the dynamic range found in a basic JPEG file. Just keep the ISO sensitivity down to avoid noise in the finished image. **Ian Farrell**

ASK...

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or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

What is a floating lens element?

The optical performance of a lens is not always the same throughout the focal range. In fact, with most ordinary lens designs, image quality drops off significantly as the focus distance is brought closer. Curvature is more pronounced, edge sharpness is reduced and aberrations are increased. This is because normal lens designs shift just one group of elements when they are focused, but more modern lens designs feature floating elements, where more than one group moves.

By using cams to shift the distance between element groups as the lens is focused, optical performance can be improved considerably at focus distances where it would otherwise be poor. Different manufacturers have called this design different things over the years, but the generic name for the construction is floating lens element (FLE) technology.

Early FLE designs sometimes required the floating elements to be moved by hand (you can find examples of this in Hasselblad V-system wideangle lenses), although nowadays the elements move automatically as the focus barrel is turned (or the AF operates). A very common place to find FLEs is in macro lenses, which have to cover a tremendous focus range, from a few centimetres in from of the camera right through to infinity.

USING OLDER LENSES

Q I have a Nikon D3000 and my husband has a Nikon FE2, fitted with a Tamron SP 35-80mm f/2.8-3.8 zoom lens. He also has a Tamron 200mm f/3.5 optic. Can any of these be used on my new camera using a mount adapter? **Elizabeth Kennedy**

A The good news is that you don't have to use a mount adapter. Nikon has kept the same physical lens mount (the F mount) since 1955, save for a few electronic refinements over the years. As such, the Tamron lenses should operate perfectly well although, as they are manual focus, autofocus will not be possible, and the electronic-only linkages in the D3000 body mean you won't get any TTL metering. You can either meter with a handheld meter, through a different lens, use your husband's camera, or take a guess.

Older lenses are not designed for digital cameras, leading to more flare, aberrations and vignetting. To be honest, though, I quite like that about the Nikkor 35mm f/1.4 lens I use on my Nikon D700. It gives the images a certain something. **Ian Farrell**

CAMERA ID

Q I have tried most of the British national and local museums in an attempt to identify the camera shown here, but with a singular lack of response. The only one to be of use was the British Museum, which suggested contacting you at AP. Most of the fittings on the camera appear similar to larger Goerz plate cameras, but I could find only illustrations of the smallest Goerz pocket plate. Can anyone identify this camera for me? **Gordon Knoph**

A We asked the hundreds of members of the IDCC (Internet Directory of Camera Collectors) if someone could help. Despite this widely spread enquiry, it was Peter Loy (www.peterloy.com), the well-known London dealer in fine cameras, who volunteered to go through his huge library of specialised collectors' books in several languages to track down the answer. Peter came back with two successive answers:

'I'm fairly certain that this is a Murer UL camera from around 1910,' says Peter. 'It was suggested that it could be an Elphy, but I think it is more likely to be a Sprite. The Sprite may be the same camera as the UL for a different market. There is a picture of the UL in *Made in Italy: Italian Cameras*, by Marco Antonetto and Mario Malavolti, which would appear to be identical to the camera in question, apart from the fact that the leather has been stripped from the camera owned by Gordon Knoph.'

There is a picture of the Sprite on page 94 of Abring's guide (Vol 1) and I'm sure it's the same model as the one in *Made in Italy: Italian Cameras* and the reader's camera. Abring states that this camera is

fitted with a Cooke lens, so I suspect it was made for the UK market.

'I sold a Murer Sprite in December 2007 for £75, but that was in much better condition than the camera in the pictures. I don't recall the make of lens fitted to the one I sold, but it was probably unnamed, otherwise I would have detailed it. The name Sprite is in gold on the leather underneath the viewfinder, but as this appears to be missing on the reader's camera there is no way of knowing if it was sold as a Sprite or just as a Murer camera. I don't think it has any commercial value in this condition.'

'So, in short, Mr Knoph's camera is interesting, but probably not worth much.'

Ivor Matanle



FROM THE AP FORUM

Best for black & white

A_Johnson asks I get all my black & white prints processed by DS Colour Labs, using Fujifilm Luster paper, but now I see that Fujifilm offers Pearl, which is similar to Kodak Metallic. So which is best for black & white prints, Luster or Pearl?

Fen replies My advice would be to get the same image printed on both types of paper and then compare them. But then, different photo subjects look better on one type rather than the other.

MickLL replies In the old days there was something very special indeed about a glazed,

full-toned mono print. I don't know if it's possible to get the same effect these days, but maybe someone else knows.

Malcolm Stewart replies In the 1980s I found that getting a really good glaze reliably was increasingly difficult. The last straw was buying a used Kodak drier, which had uneven heating. The stainless-steel glazing plate was damaged in transit so there was a crease across one of the corners, reducing its useful area. I have now sorted the overheating problem, but not the unevenness, and the creased glazing sheet now has other duties. I'm still puzzled why ox gall was a constituent of one of my early glazing solutions.

Large Format replies Ox gall is a wetting agent. It reduces surface tension and is useful if the paper is greasy. I used it routinely with watercolours to improve smooth spreading. I understand that its use in glazing prints is much the same.

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5X4	Prints from	10p	12x10	Prints	70p
5X5	" from	13p	14x11	"	1.05p
6X4	" from	6p	15x10	"	90p
6X4.5	" from	11p	12x12	"	85p
6X6	"	50p	A3	"	£1.10
7X5	" from	12p	16x12	"	£1.10
7.5X5	" from	15p	18x12	"	£1.20
8x6	"	27p	Pan 10x4	"	50p
9x6	"	32p	Pan 10x5	"	55p
8x8	"	32p	Pan 10x6	"	65p
10x7	"	50p	Pan 12x5	"	95p
10x8	"	50p	Pan 12x6	"	£1.10
A4	"	65p	Pan 18x6	"	£1.50
12x8	"	55p			
10x10	"	60p			

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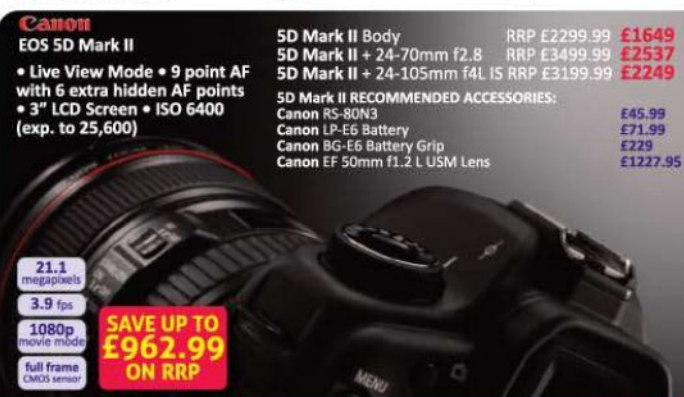
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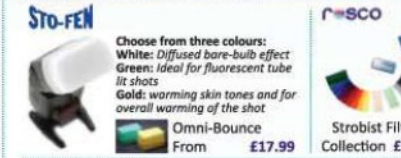
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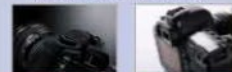
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BG-E5 (EOS 450D)	Speedlite 270EX II	EH-20L Semi-Hard Case (7D)
BG-E6 (5D Mk II)	Speedlite 320EX	EH-21L Semi-Hard Case (60D)
BG-E7 (7D)	Speedlite 430EX II	DCC-60 Leather Case (IXUS 80)
BG-E9 (60D)	Speedlite 580EX II	DCC-62 Leather Case (IXUS 105)
	MacroLite MR-14EX	DCC-65 Leather Case (G11)
	MT-24EX Macro Twin Flash	DCC-80 Soft Case (A530/A540)
	Speedlite Transmitter ST-E2	DCC-85 Soft Case (A1000 IS)
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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Nikon 12-24mm f/4 IF-ED	£599.00
Nikon AF-D 24-85mm f/2.8-4	£399.00
Nikon 70-300mm f/4 IF ED VR	£89.00
Leica D-Lux 3 + Luxury Case	£290.00*

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SAVE £59
off SRP



Versapack 200AW Rucksack

A modern daypack offering equal space
 for your camera gear & personal items.

Our Price £49.00

SRP £78.95



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Slingshot 202AW

Carried comfortably on the back, this bag
 easily rotates to the front for quick access.

Our Price £73.99

SRP £101.50



SAVE £30
off SRP



Flipside 400AW

A high performance backpack with a large
 capacity & protection from the elements.

Our Price £79.00

SRP £123.95

RUCKSACKS

Pro Roller X 100	£244.99
Pro Roller X 200	£279.99
Pro Roller X 300	£349.99
Pro Runner 200 AW	£34.99
Pro Runner 300 AW	£49.99
Pro Runner 350 AW	£89.99
Pro Runner 450 AW	£67.99
Pro Runner X350 AW	£179.00
Pro Runner X450 AW	£219.00
Versapack 200 AW	£49.00
Pro Trekker 300 AW	£224.00
Pro Trekker 400 AW	£264.00
Pro Trekker 600 AW	£249.99
Vertex 100 AW	£84.99
Vertex 200 AW	£109.99
Vertex 300 AW	£144.99
Flipside 200	£59.00
Flipside 300	£69.00

SLING PACK PACKS

Slingshot 102 AW	£59.00
Slingshot 202 AW	£73.99
Slingshot 302 AW	£79.00
Classified Sling 180 AW	£109.00
Fastpack 100	£44.00
Fastpack 200	£49.00
Fastpack 250	£66.00
Fastpack 350	£69.00

COMPACT CASES

Apex 5 AW Black	£6.00
Apex 10 AW	£14.99
Apex 20 AW	£15.99
Apex 30 AW	£16.99
Apex 60 AW	£18.99
Apex 100 AW	£21.99
Apex 110 AW	£22.99
Apex 120 AW	£27.99
Apex 140 AW	£31.99

SHOULDER BAGS

Impulse 110	£29.99
Impulse 130	£34.99
Magnum 200	£125.00
Magnum 400 Black	£149.00
Magnum 650 Black	£189.00
Stealth Reporter D100 AW	£69.00
Stealth Reporter D200 AW	£79.00
Stealth Reporter D300 AW	£89.00
Stealth Reporter D400 AW	£99.00
Stealth Reporter D550 AW	£114.00
Stealth Reporter D650 AW	£119.00
Nova 140 AW	£26.00
Nova 160 AW	£35.00
Nova 170 AW	£39.00
Nova 180 AW	£42.99
Nova 190 AW	from £39.99
Nova Micro AW	£12.99
Classified 140AW	£79.00
Classified 160AW	£89.00
Classified 200AW	£109.99
Classified 250AW	£119.00

TOPLOADING BAGS

Cirrus TLZ 15 Black	£23.99
Toploader Zoom 45 AW	from £14.99
Toploader Zoom 50 AW	£29.00
Toploader Zoom 55 AW	£34.00
Top Loader Pro 65 AW	£59.99
S&F Top Loader Pro 70 AW (2)	£69.99
Top Loader Pro 75 AW	£89.99

Can't see the bag you are after? Not sure if it fits your camera gear?

Visit us on-line or in-store for full details.

With cameras often being seen as the star of the show, the importance of a good, high quality bag to house your expensive photographic kit in is one decision that shouldn't be overlooked. From small, pocketable pouches to hard-wearing, multi-product rucksacks across brands such as Lowepro, Kata, Crumpler and Tamrac, time taken in selecting the right bag for you is time well spent.



SAVE £51
off SRP



Tamrac Adventure 74

Our Price £49.99

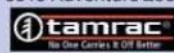
SRP £101.10

COMPACT CASES

5214 T14 - Black	£1.99
5415 Explorer 15 - Black	£2.99
3814 Neo Sleeves	from £12.96
3817 Neo Digital 17	£14.29

TOPLOADING BAGS

3320 Aero Zoom 20	£18.37
3325 Aero Zoom 25	£20.43
5513 Adventure Zoom 3	£25.52



SAVE £93
off SRP



Tamrac Expedition 6x

Our Price £87.99

SRP £181.78



SAVE £73
off SRP



Tamrac Expedition 5x

Our Price £86.99

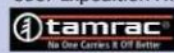
SRP £160.33

SHOULDER BAGS

5534 Adventure Messenger 4	£34.99
5564 Explorer 400	£34.99

RUCKSACKS

5546 Adventure 6	£50.99
3385 Aero 85	£65.99
5550 Adventure 10	£124.99
767 Photo Trail - Black (1)	£112.39
5587 Expedition 7x	£132.99



SAVE £27
off SRP



Tamrac Velocity 7x

Our Price £35.99

SRP £64.33



SAVE £31
off SRP



Kata DR-465 DPS Rucksack

AP Special! £38.95

SRP £70.95

COMPACT CASES

KT A00D Snapshot D Flap	£6.95
KT A02D Pixel D Loop Pouch	£5.95
DP-403 Digital Pouch	£8.95
DP-405 Digital Pouch	£12.95
DP-413 Digital Pouch	£15.95

TOPLOADING BAGS

KT A16KB Macro KB	£4.95
DH-421 Digital Holster	£24.95



SAVE £18
off SRP



Kata D-3N1-20 DPS

Our Price £91.95

SRP £111.95



SAVE £26
off SRP



Kata KT A16KB Macro KB

AP Special! £4.95

SRP £30.95

SHOULDER BAGS

DC-439 Digital Case	£40.95
DC-441 Digital Case	£45.95
EXO-12 GDC Small (5)	£59.95
CS-17 Camera Satchel L	£99.95

RUCKSACKS

R-101 GDC Rucksack (5)	£79.95
R-104 GDC Rucksack	£139.95
BP-502 GDC Backpack (6)	£159.95



SAVE £30
off SRP



Kata DT-213 Digital Torso Pack

Our Price £49.95

SRP £81.95

Creative Figure & Boudoir Workshop with Jon Gray - 13th May 2011 - £119.99

Join renowned photographer Jon Gray on this workshop held in our Education Suite in West Sussex. Please visit www.ParkCameras.com/AP for full details.

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Capacity	Price
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4GB 30MB/s	£21.76 £13.79
8GB 30MB/s	£36.12 £22.99
16GB 30MB/s	£70.06 £44.39

Capacity	Price
8GB 30MB/s	£67.02 £37.49
16GB 60MB/s	£146.19 £89.99
32GB 60MB/s	£280.89 £139.99

Capacity	Price
16GB 90MB/s	£246.72 £129.99
32GB 90MB/s	£384.27 £249.99
64GB 90MB/s	£749.58 £479.99

SECURE DIGITAL

Capacity	Price
2GB 5MB/s	£8.27 £5.49
4GB 5MB/s	£12.41 £6.79
8GB 5MB/s	£24.10 £12.49
16GB 5MB/s	£39.39 £24.99

Capacity	Price
2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£15.66 £8.19
8GB 15MB/s	£27.65 £14.79
16GB 15MB/s	£57.22 £29.29

Capacity	Price
4GB 20MB/s	£21.35 £12.99
8GB 20MB/s	£37.42 £21.29
16GB 20MB/s	£72.02 £41.59

Capacity	Price
4GB 30MB/s	£24.55 £21.79
8GB 30MB/s	£44.84 £31.99
16GB 30MB/s	£89.58 £67.79
32GB 30MB/s	£192.57 £132.79

Capacity	Price
2GB	£8.84 £5.99
4GB	£14.14 £7.29
8GB	£28.08 £13.99
16GB	£37.35 £24.99

Capacity	Price
1GB	£10.99 £11.99
2GB	£24.99 £14.99

Capacity	Price
For Canon 7D/50D/60D	£119.99
For Canon 450/500/1000D	£69.99
For Canon 550D	£99.99
For Nikon D60/D90	£94.99
For Nikon D300/D700	£129.99
For Sony A200/A350	£69.99

Capacity	Price
2GB	£10.99 £11.99
4GB	£24.99 £14.99

Capacity	Price
AAA 1000mAh Duracell	£6.99
AAA 2450mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2850mAh Ansmam	£13.99
AA 2900mAh Delkin	£14.99 £9.99

Capacity	Price
ReCyko+ Rechargeables	£1.99
Ultimate Lithium	£1.99
Ultimate Lithium	£1.99
Ultimate Lithium	£1.99

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AA 2900mAh Delkin	£14.99 £9.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

Capacity	Price
NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BC-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

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2GB	£8.84 £5.99
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

Capacity	Price
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

Capacity	Price
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

Capacity	Price
2GB	£8.84 £5.99
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4GB	£14.14 £7.29
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16GB	£37.35 £24.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

Capacity	Price
46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£8.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

Capacity	Price
52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets



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CAMERA BAGS

Nissin

Nissin Di866 Speedlite
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading updates.
£239.95 £199

Nissin Di622 Speedlite
An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
£109.95 £99

Nissin Di466 Speedlite
An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.
£92.95 £79

Marumi DRF14 Ring Flash
The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even/shadowless illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 58mm, 58mm, 60mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.
£119.95

Metz

Metz 48 AF-1
A multi-award winning powerful and versatile flash gun. Vertical tilting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless slave sensor. USB port for downloading updates. Too much spec to list here - a superb flashgun!
METZ MADNESS!!! 20 AA BATTERIES - FREE FLASH DIFFUSER - FREE

SPECIAL OFFER PRICE £169.99
Dedicated TTL models for Canon & Nikon

2011 METZ RANGE

Metz 24 AF-1 £59.99
Metz 36 AF-5 £84.99
Metz 44 AF-1 £159.99
Metz 50 AF-1 £199.99
Metz 58 AF-2 £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

TTL Flash Cords

1.8m Coiled - Canon £24.99
1.8m Coiled - Nikon £24.99
1.8m Coiled - Sony £24.99
3.0m Straight - Canon £29.99
3.0m Straight - Nikon £32.99
3.0m Straight - Olympus £29.99
3.0m Straight - Pentax £29.99
1.5m Coiled - Universal £49.99

FLASH ACCESSORIES

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl dome that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc
£29.95

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EX II / 550EX
Canon 580EX / 580EX II
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ
£10.95

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

38cm Ezybox Hotshoe £89.95
38cm Ezybox Hotshoe Kit £169.95
60cm Ezybox Hotshoe £109.95
60cm Ezybox Hotshoe Kit £169.95
76cm Ezybox Hotshoe £129.95
76cm Ezybox Hotshoe Kit £209.95
Handle Extendable 24-48cm £21.99
Handle Extendable 65-150cm £29.99
Diffuser Masks 30cm £39.99
Diffuser Masks 60cm £41.99
Clamp with spigot £12.99

Lastolite TriGrip
Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm £44.99
TriGrip Standard 75cm £59.99
TriFlip 8-in-1 sleeves for TriGrip £39.99

Lastolite Flashgun TiHheads
These ingenious Lastolite TiHheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. The standard TiHhead holds one flashgun, while the TriFlash can hold 1, 2 or 3, for those seeking extra power or quicker recycle time. Available individually, or as kits containing light stand and 80cm umbrella.

TiHhead For Single Flashgun £16.99
TiHhead For 1-3 Flashguns £89.99
TriFlash For 1-3 Flashguns £39.99
TriFlash Umbrella Kit £95.99

Colour Balance and Exposure Control
Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm £17.99
EzyBalance 60cm £29.99
XpoBalance 38cm £34.99

Full Lastolite range available. Reflectors, Umbrellas, Paper Roll Backgrounds, HiLite Backgrounds...and more!

1 tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

Expedition 4X £74.95
Expedition 5X £87.95
Expedition 6X £99.95
Expedition 7X £124.95
Expedition 8X £142.95
Expedition 9X £166.95

Velocity Sling
A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.95
Velocity 7X £36.95
Velocity 8X £42.95
Velocity 9X £49.95
Velocity 10X £59.95

Modular Accessory System
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £9.95
Lens Case Pro 50 £11.95
Lens Case Pro 100 £12.95
Lens Case Pro 200 £13.95
Flash Case Medium £8.95
Flash Case Large £9.95
Rain Cover Medium £17.95
Rain Cover Large £19.95
MAS Belt Medium £15.95

Aero Speed Pack
Dual access, dual compartment photo backpack, with front and side openings.

SpeedPack 75 £56.95
SpeedPack 85 £75.95

VANGUARD

Vanguard UP-Rise Messenger bags
A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £59.99
External Dimensions: 28.0 x 10.5 x 24.0cm
Internal Dimensions: 36.0 x 22.5 x 32.0cm
Laptop Compartment: 12" Laptop

UP-Rise 38 Messenger £79.99
External Dimensions: 38.0 x 10.5 x 28.0cm
Internal Dimensions: 44.5 x 22.5 x 36.0cm
Laptop Compartment: 15" Laptop

Vanguard UP-Rise Backpacks
Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag £59.99
UP-Rise 45 Backpack £75.99
UP-Rise 46 Backpack £85.99
UP-Rise 48 Backpack £99.99

Vanguard Peking Shoulder Bag
Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate compartments keep your accessories safe, tidy and well protected.

Peking 21 £18.99
External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 £21.99
External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

SEKONIC

L758DR DigitalMaster £439.99
L398A Deluxe III £134.99

RT-32 Radio Trigger Module £89.99
Grey Card £27.99
Profile Target SEPT2 £129.99

L208 TwinMaster £74.99
L308S FlashMate £149.99
L358 FlashMaster £219.99

GOSSEN

Gossen DigiSix £119.95
Gossen DigiFlash £139.95
WAS £199.95 £169.95

FLASH TRIGGERS

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range. 4 channels, 5 models available.
Receiver & Transmitter £49.99
Extra Receivers £34.99

JJC JF Flash Trigger
Radio flash trigger, 433MHz, 20m range, 4 ch. Receiver & Transmitter £24.95
Extra Receivers £14.95

Yongnuo CTR-301P
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
Receiver & Transmitter £29.95
Extra Receivers £19.95

Seculine Twin Link T2D
Radio flash trigger with LCD displays. 2.4GHz, 50m range, 16 channels.
Receiver & Transmitter £119.95
Extra Receivers £79.95

PocketWizard
Full range of Pocket Wizard cables stocked.

Plus II £169.95
Plus II (x2) £309.95
Mini TT1 £199.95
Flex TT5 £219.95

Kata

Kata 3N1 Sling
This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles. In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses. In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders. Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.

Left Sling Mode Backpack Mode Right Sling Mode

Kata 3N1-10 £65.95
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 41.0 x 19.0 x 15.0cm

Kata 3N1-20 £75.95
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £85.95
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.95
Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

Kata 3N1-Tripod Holder £14.95
For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £57.95 **DR-466i** £64.95 **DR-467i** £72.95

DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC-435 £26.95 **DC-437** £28.95 **DC-439** £31.95 **DC-441** £35.95 **DC-443** £39.95 **DC-445** £42.95

Insertrolley
Compatible with many Kata bags.
£49.95

Press Reporter Bags
PR-420 £109.95
PR-440 £129.95
PR-460 £149.95

Kata Elements Covers
Protect your camera against the elements!
E-690 for Small DSLR £36.95
E-702 for Large DSLR £49.95
E-704 lens extensions £54.95

Entire Kata range available!

NANEU

Adventure K3L
A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm
Interior Dimensions: Laptop Compartment: 33.0 x 3.8 x 40.6cm Camera Compartment: 19.0 x 29.8 x 17.8cm
£69.95

Adventure K4L
A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.6 x 52.1cm
Interior Dimensions: Laptop Compartment: 33.0 x 3.8 x 40.6cm Camera Compartment: 19.0 x 29.8 x 17.8cm
£82.95

U30 Backpack £32.95
U60 Backpack £44.95
U120 Backpack £69.95

Billingham

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre. Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag and will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro
Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.
The Hadley Pro £139.99

The 5 Series
A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, and Black & Black.

Billingham 225 £209.99
Billingham 335 £219.99
Billingham 445 £239.99
Billingham 555 £269.99

More Billingham Bags
NEW Billingham F.8 £129.99
NEW Billingham F.14 £144.99
The Hadley Digital £94.99
The Packington £199.99
The Classic 550 £429.99

Billingham Accessories
Superflex Inserts (all) £12.99
Shoulder Pads £17.99
Tripod Straps £15.99

The 07 Range
New Billingham bags for 2009, constructed from FibreXite - a lighter alternative to traditional Canvas. Available in Khaki & Black, Chocolate or Black & Black.

Billingham 107 £209.99
Billingham 207 £229.99
Billingham 307 £249.99

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TRIPODS, MONOPODS & HEADS

SHUTTER RELEASES

Manfrotto *Fantastic Tripod Package Deals !!!*

Ball Head Package

496RC2 Quick Release Ball Head
190XDB Aluminium Tripod

RRP: £164.90
Deal Price:
£99.90

Save £65 - While Stocks Last !!!

3-Way Head Package

804RC2 Quick Release 3-Way Head
190XDB Aluminium Tripod

RRP: £169.90
Deal Price:
£99.90

Save £70 - While Stocks Last !!!

MANFROTTO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, Q90 column	Aluminium 3-section legs, Q90 column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£99.95	£114.95

190CXPRO3	190CXPRO4	055CXPRO3	055CXPRO4
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.34kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 66cm Height: 175cm	Weight: 1.70kg Load: 8.0kg Folded: 66cm Height: 170cm
£209.95	£219.95	£249.95	£259.95

MANFROTTO MONOPODS

790B Monopod	776YB Monopod	695CX Monopod
Aluminium 5-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm	Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£22.95	£29.95	£137.95

679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.95	£45.95	£46.95

MANFROTTO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.0kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£29.95	£14.95	£24.95

494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 5.0kg	Weight: 0.46kg Load: 6.0kg	Weight: 0.67kg Load: 8.0kg
£41.95	£49.95	£76.95

468MG RC2	222 Grip Action	324RC2 Grip Action
Hydrostatic Ball Head	Ball Head	Grip Action Ball Head
with RC2 q/r	with RC2 q/release	with RC2 q/r
Weight: 0.65kg Load: 10.0kg	Weight: 0.78kg Load: 2.5kg	Weight: 0.4kg Load: 3.5kg
£189.95	£69.95	£89.95

804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 1.22kg Load: 5.0kg
£52.95	£98.95	£149.95

056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 q/release	
Weight: 0.50kg Load: 3.0kg	Weight: 0.43kg Load: 3.0kg	
£26.95	£64.95	

KOOD

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.99

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.99

BH02 Ball Head
Quick release plate, split level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.99

BH22 Ball Head
Sliding quick release plate, split level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.99

hähnel **NEW RANGE**
Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hahnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Hahnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer March 2010

NEW for 2011 Triad 40 Lite £49.99

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever instant-Swivel-Stop-and-Lock (ISL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£119.99

AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£129.99

AltaPRO 283CT Tripod
Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 1.70kg
Load: 8.0kg
Folded: 64cm
Height: 170cm
£249.99

AltaPRO 284CT Tripod
Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column

Weight: 1.80kg
Load: 8.0kg
Folded: 53cm
Height: 160cm
£269.99

VANGUARD Package Deals

Alta+ 203AP (Alta+ 203 Tripod & PH12 Head)	£79.99
Alta+ 204AP (Alta+ 204 Tripod & PH12 Head)	£89.99
Alta+ 233AP (Alta+ 233 Tripod & PH22 Head)	£99.99
Alta+ 234AP (Alta+ 234 Tripod & PH22 Head)	£109.99
Alta+ 235AP (Alta+ 235 Tripod & PH22 Head)	£119.99

The Vanguard Alta+ range feature a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS

AP284 Monopod	AP324 Monopod	CP324 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 156cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm
£33.99	£38.99	£89.99

VANGUARD HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, angle adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg	Weight: 0.25kg Load: 6.0kg	Weight: 0.39kg Load: 10.0kg
£39.99	£49.99	£64.99

TRIPOD BAGS

PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release	PH32 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg Load: 3.0kg	Weight: 0.43kg Load: 5.0kg	Weight: 0.34kg Load: 3.0kg
£34.99	£64.99	£39.99

BAG50 £7.99
BAG60 £8.99
BAG70 £9.99
Durable, lightweight, with shoulder strap

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£69.99

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£69.99

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £89.95
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.95
SPECIAL OFFER - SAVE £10
£19.99

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.99

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £229.99

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount	MagMount STAR	MagMount PRO
The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.	The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.	Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£25.99	£29.99	£59.99

All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately:

MagAdapter Light	MagAdapter STAR	T-Pod
£5.99	£9.99	Table-top tripod, complete with MagMount STAR ball head.
		£39.99

Telephone: 01926 339977 or 0800 1077 211
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body
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body
£769



600D
body
£649

EOS DSLRS + KITS

5D MKII + 24-105 F4 L IS U £2289
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7D + 18-135 F3.5/5.6 IS U £1399
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DIGITAL COMPACT

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16-35 F2.8 MKII L USM £1099
17 F4 TSE L £1999
17-40 F4 USM L £599
20 F2.8 USM £399
24 F1.4 L II USM £1339
24 F2.8 £369
24 F3.5 L TSE MKII £1699
24-70 F2.8 L USM £997
24-105 F4 L IS USM unboxed £799
28 F1.8 USM £399
28 F2.8 £175
35 F1.4 L U £1149
35 F2 £229

50 F1.2 L USM £1289
50 F1.4 U £309
50 F1.8 II £95
50 F2.5 Macro £249
70-200 F2.8 IS U LII £1789
70-200 F2.8 non IS L USM £997
70-200 F4 L IS USM £947
70-200 F4 L USM £519
70-300 F4.5/5.6 IS U £1144
70-300 F4.5/5.6 IS USM £379
85 F1.2 L II £1779
85 F1.8 USM £319
100 F2.8 IS L U macro £739
100 F2.8 Macro USM £429
100-400 F4.5/5.6 IS L USM £1297
135 F2 L USM £899
180 F3.5 L USM Macro £1249
200 F2.8 II L USM £649
300 F2.8 LII IS USM £6799
300 F2.8 L IS USM £3999
300 F4 L IS USM £1119
400 F2.8 IS L II USM £9999
400 F2.8 IS L USM £6479
400 F4 DO IS L USM £5298
400 F5.6 L USM £1099

500 F4 IS L USM £5599
600 F4 IS L USM £7139
Ext tube 12 II £79
Ext tube 25 II £129
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2x III converter £499
1.4x II converter £269
2x II converter £269

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BGE2N Grip (20/30/40D) £129
BG-E5 grip (450/500D) £119
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BG-E7 grip (7D) £149
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LENSES

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16 F2.8 AF-D Fisheye £619
16-35 F4 AFS VR £819
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24 F2.8 AF-D £357
24-70 F2.8 G ED AFS £1189
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24-120 F4 G ED VR £839
28 F2.8 AFD £249
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35 F1.8 G £167
35 F2 AF-D £269
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50 F1.8 AF-D £109
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85 F1.8 AF-D £307
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55mm	£17	£36	£40	£10	£10	72mm .. £69	77mm .. £49
58mm	£19	£38	£47	£10	£10	77mm .. £89	Pro 1D Star 4
62mm	£24	£44	£62	£10	£10	Pro 1D Softener A	67mm .. £45
67mm	£30	£49	£67	£10	£10	67mm .. £49	72mm .. £45
72mm	£39	£55	£69	£10	£10		
77mm	£47	£59	£79	£10	£10		
82mm	£66	£69	£110	£10	£10		
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F80 Black Body Only	E+/E++ £79 - £89	24mm F2.8 AI	As Seen £49	SFV Body Only	As Seen £39
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F70 - 35-80mm	E+ £49	25-50mm F4 AI	E+ £189	17-28mm F3.5-4.5 Fisheye F	E+ £165 - £199
F70 Body Only	E+/E++ £29 - £39	28mm F2.8	As Seen £175	18-55mm F3.5-5.6 SMC DA AL	E+ £39 - £49
10.5mm F2.8 G AF DX Fisheye	E+ £399	28mm F2.8 Series E	Unused £150	20-35mm F4 FAI AL	E+/Mint- £209 - £269
12-24mm F4 G AFS DX	E+/Mint- £399	28mm F3.5 AI	E+ £89 - £75	24mm F2 SMC FAI AL	E+/E++ £399 - £499
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18-35mm F3.5-4.5 AFD	E+/E++ £249	35mm F2.8 AIS	Mint / Unused £450	28-200mm F3.5-5.6 FAI AL	E+ £129
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18-70mm F3.5-5.6 G AFS DX	E+/E++ £99 - £149	35mm F3.5 PC Shift	E+ £299	50-200mm F4-5.6 DA ED	E+/Mint- £79 - £119
18-135mm F3.5-5.6 G AFS DX	E+ £159	35-70mm F3.5-4.5 AIS	Exc / E+ £29 - £79	55mm F1.4 DA' SDM	E+ £449
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24mm F2.8 AFD	E+ £249 - £259	35-135mm F3.5-4.5 AIS	E+/Mint- £129 - £149	80-200mm F4-7.5 F FA	E+ £59
24mm F3.5 ED PC-E	Mint- £1,149	36-72mm F3.5 Series E	E+ £75	100mm F2.8 D-FA Macro	Mint- £359
24-50mm F3.5-4.5 AFD	E+ £119	43-86mm F3.5 Non AI	Unused £175	Samsung 50-200mm F4-5.6 ED OIS	E+/Mint- £399
24-50mm F3.5-4.5 AFD	Unused £149	45mm F2.8 P	Unused £399	Samsung 55-200mm F4-5.6 ED	E+ £29
24-120mm F3.5-5.6 ED AFD	E+ £159 - £179	50mm F1.8 AIS	Exc Demo £79	Sigma 28-200mm F3.8-5.6	E+ £109
24-120mm F3.5-5.6 AFS ED VR	E+/Mint- £299 - £399	50-300mm F4.5 AI	E+ £399	Sigma 100-300mm F4-5.6-7 DL	E+ £79
28-70mm F3.5-4.5 AFD	E+ £199 - £125	55mm F2.8 AIS Macro	As Seen / Unused £79 - £299	Tamron 28-105mm F4-5.6 AF	E+ £39
28-70mm F3.5-4.5 AFD	Unused £399	55mm F3.5 Non AI Micro	Exc £59	Tamron 28-200mm F3.8-5.6 XR	Mint- £119
28-85mm F3.5-4.5 AFD	Exc / E+ £59 - £79	70-210mm F4 Series E	Unused £195	Tamron 80-210mm F4.5-5.6 AF	E+ £39 - £49
28-100mm F3.5-5.6 AFD	E+/Mint- £49 - £59	100-300mm F5.6 AIS	E+ £129 - £179	AF360P2 Flash	E+ £199
28-105mm F3.5-4.5 AFD	E+ £99 - £129	105mm F2.5 AIS	E+ £195	AF500FT2 Flash	E+/E++ £39 - £89
28-200mm F3.5-5.6 AFD	As Seen £399	135mm F3.5 AIS	Exc £39		
35-70mm F2.8 AFD	E+ £399	135mm F3.5 Non AI	Exc / E+ £29 - £65		
35-70mm F3.5-4.5 AFD	E+ £49	135mm F3.5 Non AI	E+ £75		
35-105mm F3.5-4.5 AFD	E+ £79	180mm F2.8 AI	E+ £299		
35-105mm F3.5-4.5 AFD	E+ £79	180mm F2.8 ED AIS	Unused £699		
35-200mm F4-5.6 AFS DX G	E+ £79	200mm F2.8 FED AIS	E+ £229		
70-200mm F2.8 G AFS DX VR	E+ £1,099	200mm F4 Non AI	E+ £79		
70-210mm F4 AF	E+ £79	200mm F4 OC Non AI	E+ £79		
70-210mm F4 AF	E+ £79	200mm F5.6 Medical	E+ £499		
70-300mm F4-5.6 AFD	E+/Mint- £79 - £89	Zeiss 60mm F5.6 FED AI	As Seen £600		
70-300mm F4-5.6 ED AFD	E+/Unused £129 - £229	Zeiss 18mm F3.5 2F Distagon	Mint- £499		
70-300mm F4-5.6 G AFS VR	E+ £299	Extension Tube PK11	E+/Mint- £30 - £35		
80-200mm F2.8 ED AFD	E+/Unused £79 - £89	Extension Tube PK12	Mint- £9		
80-200mm F4-5.6 AFD	E+ £59	Extension Tube PK13	E+/Mint- £39 - £59		
85mm F1.8 AFD	E+ £249	MF12 Databack	E+ £59		
105mm F2.8 AFD Micro	E+ £429 - £449	MF14 Databack	Exc £59		
105mm F2.8 G AFS VR Micro	Mint- £479 - £499	MF6 Rewind Back	Exc / E+ £35 - £40		
180mm F2.8 AF	E+ £249	NPC Polaroid Mag for F3	E+ £125		
180mm F2.8 ED AFD	E+ £499	PBS Bellows	E+ £299		
300mm F2.8 FED AF	Exc £1,199	Repro Kit Model PF	Mint- £499		
300mm F4 AF ED	E+ £349	SB11 Speedlight	Unused £175		
Sigma 10-20mm F4-5.6 EX DC HSM	E+ £309	SB12 Speedlight	E+ £39		
Sigma 15mm F2.8 EX Fisheye	E+ £359	SB15 Speedlight	E+/E+ £20 - £29		
Sigma 18-50mm F2.8 EX DC	E+ £179	SB16 Speedlight	E+ £39		
Sigma 18-125mm F2.8 EX DC OS HSM	E+ £179	SB17 Speedlight	E+ £35		
Sigma 18-250mm F3.5-5.6 DC OS	E+ £319	SB18 Speedlight	E+/Unused £10 - £30		
Sigma 20mm F1.8 EX DG RF	E+ £349	SB20 Speedlight	E+ £39 - £49		
Sigma 24mm F1.8 EX DG	Mint- £249	SB218 Ringflash	E+ £179		
Sigma 24mm F1.8 EX DG	E+ £199	SB4 Speedlight	E+ £15		
Sigma 30mm F1.4 DC EX HSM	E+ £279	SDE Speedlight	E+ £15		
Sigma 50mm F2.8 AF Macro	Unused £149				
Sigma 50-150mm F2.8 Apo HSM II	E+ £399 - £449				
Sigma 50-200mm F4-5.6 DC	Unused £69				
Sigma 70-200mm F2.8 Apo EX DG Macro HSM	E+ £399				
Sigma 70-210mm F2.8-4.5 AFD	E+ £349				
Sigma 70-210mm F4-5.6 UC AF	Mint- / Unused £69				
Sigma 70-300mm F4-5.6 Apo Macro	E+ £399				
Sigma 70mm F2.8 EX DG Macro	E+ £239				
Sigma 80-400mm F4-5.6 Apo OS	E+ £649				
Sigma 135mm F2.8 AFD EX DG HSM	Mint- £1,600				
Sigma 300mm F2.8 D Apo EX HSM	E+ £1,399				
Tamron 18-250mm F3.5-5.6 3 DI AF II	E+ £199				
Tamron 55-200mm F4-5.6 Di II	E+ £59				
Tamron 200-400mm F5.6 AFD	E+ £249				
Tokina 20-35mm F2.8 ATX Pro	E+ £249				
Tokina 30-400mm F4-5.6 ATX D	E+ £249				
Vivitar 28-70mm F2.8 Series I	Unused £149				
Zeiss 28mm F2 Distagon 2F	Mint- £749				
Sigma 1.4x Apo EX Converter	E+ £119				
Tamron 1.4x Converter	Unused £75				
Teleplus 2x MGT Converter	E+/Unused £35 - £49				
TC-20E1 Converter	E+/Mint- £139 - £199				
TC16A Teleconverter	Unused £99				
SR20 Speedlight	E+ £39				
SR218 Ringflash	E+ £149 - £179				
SR22 Speedlight	E+ £49				
SR24 Speedlight	E+ £49				
SR25 Speedlight	E+/E++ £69 - £75				
SR26 Speedlight	E+ £59				
SR28 Speedlight	E+ £79 - £89				
SR29 Speedlight	Mint- £179				
SR500X Speedlight	E+ £79				



Manfrotto

MN055XB Tripod Legs

- Weight - 2.3kg
- Load Capacity - 7Kg
- Max. Height - 178cm
- Min. Height - 7cm
- Column Down Height - 137.5cm
- Fully Folded Size - 61cm
- Material - Aluminium

SRP £144.95

Ffordes price

£69.00

Demo (no box)



MN190XB Tripod Legs

- Weight - 1.8kg
- Load Capacity - 5Kg
- Max. Height - 146cm
- Min. Height - 8cm
- Column Down Height - 118.5cm
- Fully Folded Size - 53.5cm
- Material - Aluminium

SRP £122.95

Ffordes price

£59.00

Split Kit



MN055XPROB Tripod Legs

- Weight - 2.4kg
- Load Capacity - 7Kg
- Max. Height - 178.5cm
- Min. Height - 10cm
- Column Down Height - 142cm
- Fully Folded size - 65.5cm
- Material - Aluminium

SRP £162.99

Ffordes price

£89.00

Demo



MN685B Neotec Monopod

- Weight - 1.08kg
- Load Capacity - 8Kg
- Max. Height - 170cm
- Min. Height - 74.5cm
- Fully Folded Size - 74.5cm
- Material - Aluminium

SRP £153.95

Ffordes price

£89.00

Demo



MN808RC4 3 Way Head

- Weight - 1.38kg
- Load Capacity - 8Kg
- Height - 15.6cm
- Material - Aluminium
- Quick Release - YES



SRP £132.95 Ffordes price **£79.00**

MN516 Pro Fluid Head

- Weight - 2kg
- Load Capacity - 10Kg
- Height - 12.5cm
- Material - Aluminium
- Quick Release - YES



SRP £539.00 Ffordes price **£239.00**

MN498RC2 Mini Ball Head

- Weight - 0.61kg
- Load Capacity - 8Kg
- Height - 12.5cm
- Material - Aluminium
- Quick Release - YES



SRP £101.95 Ffordes price **£64.00**

MN390RC2 Junior Head

- Weight - 0.7kg
- Load Capacity - 5Kg
- Height - 10cm
- Material - Aluminium
- Quick Release - YES



SRP £59.00 Ffordes price **£39.00**

F1100 Pump Cup

Ideal for mounting small lights and camera systems onto flat, non-porous surfaces such as glass. A perfect tool for rigging car shoots.



SRP £59.99 Ffordes price **£10.00**

MN492 Micro Ball Head

- Weight - 0.14kg
- Load Capacity - 2Kg
- Height - 6cm
- Material - Aluminium
- Quick Release - NO



SRP £38.95 Ffordes price **£19.00**

MN200SPK3 Rubber Spike Foot

Reversible rubber/metal spiked feet (set of 3). The spike is made of a hard anodised aluminium alloy which is extremely resistant to corrosion.



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An unpadding 80cm tripod bag and comes without the extra padded end. Slightly tapered to provide a better fit for your tripod with attached head. Zip extends down the length of the bag.



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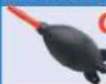
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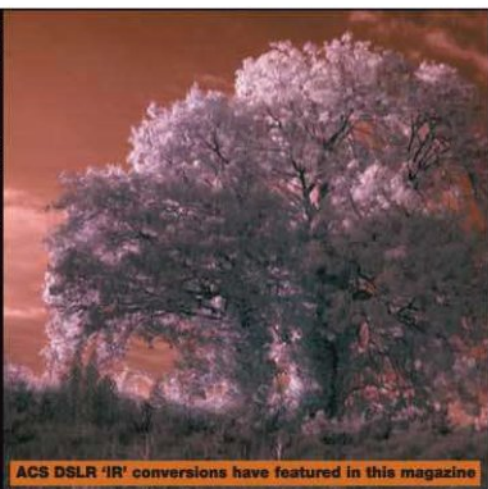
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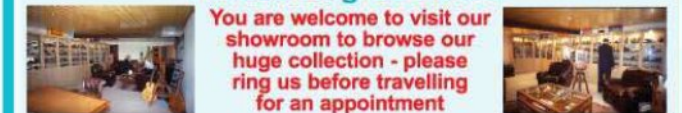
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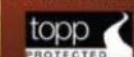
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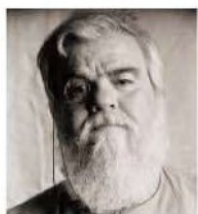
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ROGER HICKS

The best and most valued travel photographs don't always come from the most visited sights

THE PERFECT complement to photography, at least for me, is travel. I even have a travel website, at www.semiadventurous traveller.com, which also contains a good deal about motorcycle touring.

As a result, I buy a lot of guidebooks and read a lot of travel articles. They vary incredibly widely in quality, but a guidebook I came upon recently astonished me. It consisted of list upon list of the 'top ten things to see' in one place after another. The breathtaking ghastliness of it is the way it reduces travel to a box-ticking exercise. Seen the Eiffel Tower? Yep. Trafalgar Square? Yep. Statue of Liberty? Yep. Job done. I don't need to know anything else about France, England or the United States, except perhaps to tick the 'Cannes', 'Stonehenge' and 'Hollywood' boxes.

Now, I'm fully aware that there is an immense amount of snobbery involved in travel: 'You are a tourist. I Travel.' (The capital T is all but obligatory.) But hold on a minute. If everyone goes to the same top ten places, those places cease to be themselves and become parodies of themselves. If you don't understand what I mean by 'parodies of themselves', the Vieux Carré (Old Quarter) of New Orleans is a perfect example. It is not New Orleans as a living, working city. Instead, it is what everyone expects New Orleans to be, complete with strolling jazz musicians on Bourbon Street and blackened catfish for sale in every restaurant.

Worse, by concentrating on the top ten of anything, tourists cease to go anywhere, at least in any meaningful fashion. A wonderful American analogy I heard many years ago is that they are like raisins in a pie (I warned you it was an American analogy). The pie is passed around the table, but the raisins within the pie remain in exactly the same relationship to one another. And they don't see a whole lot of the table.

The half-day guided tour is the perfect example of this, consisting, as it does, of two hours on a bus, plus five half-hour stops at the top sights. Take Rhodes, for example. We spent a few hours at Epta Piges (Seven Springs). It's a beautiful place. During those few hours, at least half a dozen tour groups must have come and gone. The same was true at the castle at Monolithos. We just wandered around, and took pictures, and (for

those who remember *Stranger in a Strange Land*) grokked the fullness. Meanwhile, the tour group would have gone on to the Valley of the Butterflies, Rhodes Old Town and the Akropolis of Lindos. They probably never saw the ruins of the Italian Governor's Palace, which gave me one of my favourite pictures of the trip.

This is the point for a photographer. Mystical communion with the spirit of the place and finding obscure monuments to failed colonial adventures are simultaneously secondary to, and central to, finding pictures. Anyone who has tried combining travel and

photography will almost certainly have found that the best pictures don't come from a 'ten best' checklist of subjects. Still less are they likely to come from a hurried, shepherded, ten-minute circuit of the places everyone else visits, in the company of a bunch of your fellow tourists or travellers, with half an ear on the guide's gabbled

commentary and half a regretful eye on the picture opportunities you are missing.

In fact, I'd suggest that the best pictures are often the ones that aren't expected at all, that aren't of the ten best subjects, and that are taken simply because we see something beautiful, interesting or simply unusual. When we get home, these are the pictures that remind us most of our own trip, and that tell others most about where we've been.

A good picture can remind us of the (worthwhile) effort of scrambling up a steep and rocky track, or of visiting an all but deserted museum, or just of stopping by the side of the road to admire the wildflowers. As for telling others most about where we've been, the problem with the top ten sights is that everyone knows what they are, and what they look like. Even a brilliant photo of the Great Wall of China is, well, just another brilliant photo of the Great Wall. A photograph of a stallholder in Lijiang market in China, on the other hand, is a reminder both of our shared humanity (market stalls are much the same the world over) and of our differences (different things for sale, different prices and different languages). Any boxes that are ticked are deeply personal for all of us, and completely different boxes from the top ten. **AP**

'A good picture can remind us of the (worthwhile) effort of scrambling up a steep and rocky track, or of visiting an all but deserted museum'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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Display Sales Executive	Rob Selvey	01922 412 720
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Classified Sales Manager	Nicola Jago	0203 148 2608
Classified Sales Executive	Wendy Robertson	0203 148 2929
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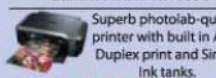


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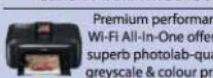
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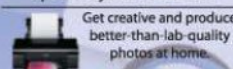


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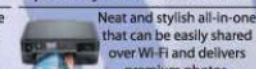
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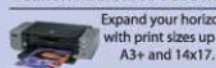
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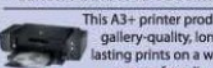
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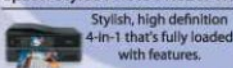
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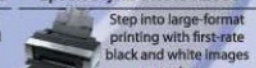
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